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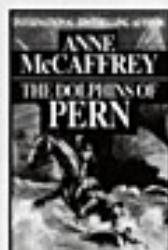
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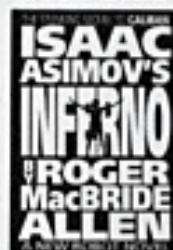
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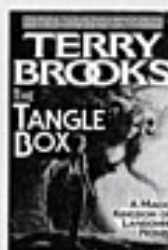
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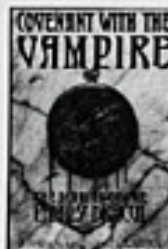
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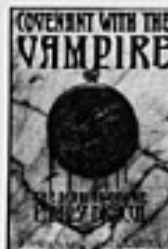
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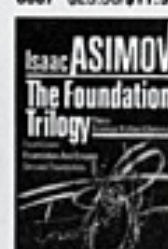
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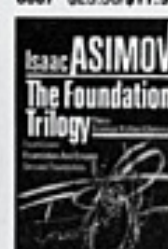
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► Welcome to our All-Aliens Issue, filled with an abundance of strange and wonderful non-human creatures from the *STAR WARS* saga. Although most fans certainly are not strangers to many of the aliens featured throughout the issue, we hope to shed new light on some. For example, how many of you knew that Weequay actually is a nickname for Queequeg, which is George Lucas' literary nod to the character in *Moby Dick*? Or that there were three operators inside the huge Jabba the Hutt puppet on the set of *Return of the Jedi*?

One of the fun parts of putting this magazine together is uncovering such tidbits that hopefully add to fans' enjoyment of the *STAR WARS* characters and movies. Another fun task is learning about the many new products coming down the galactic pike, which was our mission last February at Toy Fair. It has been a while since *STAR WARS* played such a prominent role at the annual trade show. So it was reassuring to see that everyone not only recognized the familiar characters and vehicles but also were thrilled by the new playthings and collectibles.

Hardly Strangers

Our fresh look at aliens in this issue and the toy industry's continued enthusiasm for *STAR WARS* just reinforces the power of the Force. As we look forward to *Shadows of the Empire* and the new movies Lucas is busy preparing, there remains a genuine appreciation for what's already out there. It proves

once again that *STAR WARS* truly is a part of our culture.

With that same enthusiasm, we anxiously await to see what you're going to come up with for our Design An Alien Contest (see page 37). Because in this case we really are looking for some things brand-new. Also, the contest is another chance for you readers to get directly involved in the magazine. So have a blast with your alien creations.

But don't stop there. We want to hear from you on another subject, too: *The Empire Strikes Back*, which will be the theme of Issue #4. Among the features and departments we're preparing to celebrate *Empire's* 15th anniversary, we are going to include fans' recollections of their very first impressions of the movie. Tell us about what you felt when John Williams' music came up and you saw *STAR WARS* flash on the screen again... when the Battle of Hoth was raging... when you learned that Darth Vader was Luke's father... or anything else about *Empire* that's vivid in your mind and soul.

Send your recollections—in a letter or on a postcard—to *Empire, STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. As thanks, if you add a self-addressed stamped envelope (#10 size), we'll send you a free *Empire* Widevision promotional card. You can e-mail your *Empire* message, too, though we obviously would need a separate SASE in order to send you the card. Our e-mail address is swgntopps@aol.com.

Until we meet again this summer... *May the Force Be with You.*

Bob Woods

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STAR WARS GALAXY MAGAZINE

ON THE COVER

Original art by Jae Lee, with
Jose Villarrubia (colors) and
David Larks (computer colors)

Rebel Report

Editor's note: "Hardly Strangers"

Communiqués

Readers' letters and e-mail

Around the Galaxy

STAR WARS toys... awesome art
collection... Empire Widevision
...plus "Galaxy Giveaways"

ARTIST INTERVIEW & PORTFOLIO: JAE LEE

This issue's cover illustrator,
a 22-year-old native of South
Korea and the creator of Image
Comics' Hellshock, is a late-
blooming STAR WARS fan

WEST END GAMES PRESENTS: LUMIYA

A roleplaying game adventure
starring the Empire's most evil
and powerful female

EXCLUSIVE EXCERPT: "CHILDREN OF THE JEDI"

A sample of science fiction
novelist Barbara Hambly's
action- and alien-packed
new book about a secret
Imperial mission gone awry...
plus original illustrations by
Vince Locke and an
interview with Hambly



35



28



30



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ALL-ALIEN POSTER

Design An Alien Contest ComicScan

A giant green rabbit and other
silly aliens from the Marvel years

DARK HORSE MINI COMIC: "TALES OF MOS EISLEY"

The second of three outrageous
visits to the cantina. Story by
Bruce Jones, art by Bret Blevins

Game Room

Here's how the designers at
LucasArts Entertainment created
aliens for STAR WARS games

Star FX

A behind-the-scenes visit to the
creature-effects shop at
Industrial Light & Magic

The Galactic Bazaar

Turning STAR WARS aliens into
toys and collectibles can be a
strange and wonderful business

Cyber Notes

We had an interactive chat with
fans all about STAR WARS aliens

Use the Force

Do you know an Ewok from a
Jawa? Enter our trivia contest

♦ In Issue #2 you featured an article titled "Battery Assaults Emperor's Charge" [an item about the STAR WARS-themed Energizer bunny TV ad in "Around the Galaxy"]. Any loyal and true STAR WARS fan should know that lightsabers don't run on batteries. They run off power gems which are activated by the Force to create the sword. Why doesn't Vader just destroy that stupid pink rabbit with his powers of the Force? **JEANNE SMITH** Levittown, NY

♦ Everything about this magazine is great. I read it from cover to cover, and then read it again. I have one question on the trivia quiz, though. On questions number 6 and 7, are the circles for the Bonus Answer in the wrong place? **TOM TURNER** Joliet, IL
 EDITOR: We'll square with you, Tom. We goofed on those circles. You should have ended up with an "O" and an "A," helping you spell Anchorhead. As a result, we threw out the Bonus Answer in accepting entries to the contest.

♦ ENVELOPE ART
 BY SCOTT ELLIS,
 ORIENT, IL



♦ I have many STAR WARS collectibles. In your magazine you picture items that people would like to buy. You should give addresses or phone numbers [of the companies]. **BRANDON LLINAS** Santa Ana, CA EDITOR:

SWGM receives many such requests for information. However, only if a company asks us to, will we print it. We suggest you either contact the companies yourselves or ask your local hobby shops that carry STAR WARS merchandise.

♦ In a small country like Belgium, it is hard to get your hands on the best source of STAR WARS info: your mag! Luckily, I made a deal with my comic shop manager, who promised to keep an issue for me every time. As for a nickname for STAR WARS fans [see Angela Scott's letter in Issue #2's "Communiqués"], I think Jedi Knights would be most appropriate. It has been my nickname for the last 20 years. I even have it engraved on my wedding ring! **MARK DERMUL** Wilrijk, Belgium



♦ In regard to the question of a special name for STAR WARS fans, I say don't do it. As someone who considers himself a Star Trek fan, I know there is a social stigma attached to the name

♦ Thank you for a fun and substantive magazine. For the collectors, try getting your hands on the October 1990 issue of Smithsonian. It has some stuff about special effects and some early ideas for the STAR WARS movies. **EDWARD W. RICE** Frederick, MD

COMMUNIQUE

♦ I AM A PASSIONATE FAN OF STAR WARS. I STUDY LITERATURE AND MYTHOLOGY IN COLLEGE, AND WHEN I READ SOME OF THE GREAT MYTHS OF THE PAST, I GET A FEELING OF AWE... WISHING I COULD HAVE LIVED THOUSANDS OF YEARS AGO TO EXPERIENCE THE STORIES AS THEY WERE FIRST TOLD. FORTUNATELY, I HAVE RECEIVED THAT WISH WITH STAR WARS, WHILE THINKING OF THE GENERATIONS THOUSANDS OF YEARS IN THE FUTURE WHO WILL BE WISHING THEY COULD HAVE EXPERIENCED STAR WARS AS WE DID. **DAVID EAGER** Choctaw, OK

♦ I just wanted you to know that your magazine is appreciated. The movies have been one of the strongest influences in my life. I had to move a lot as a child, but everywhere I went, everyone loved STAR WARS, so I always had something to talk about. I suppose most of the young adults around my age are what I call the STAR WARS Generation. We grew up with it, ever-present. It seemed to disappear a little in the late '80s, but I am glad it has returned. **CHARLES MAYER** m964236@holloway.nadn.navy.mil

♦ [I have assembled a] "youth awareness" project, a STAR WARS exhibit that rotates from school to school on a monthly schedule. And in the summer it is in the public libraries. I am told by teachers and librarians that it is the best of their exhibits and that the kids just love it. I build models from kits and use all types of memorabilia to encourage the youth to open their minds to what the future will be. It's great fun to see the sparkle in their eyes. Thanks again for a great magazine. **DICK GESCHWIND** Cocoa, FL

Trekker or Trekkie. We are perceived as losers and geeks, people with too much time on [our] hands and in desperate need of a life. This perception may not be strictly true, but it exists nonetheless. Up until now STAR WARS fans have avoided this characterization. Let us not, then, seek it out. Having said all that, I will now become a big geek boy and ask if there is any official or unofficial Wedge Antilles fan club out there. If not, would anyone be interested in starting one? **EDITOR: Angela's letter drew a spirited response. The consensus among readers is the name "Skywalkers." What do you think?**

DOMINIC LOPEZ Brooklyn, NY

♦ Just wanted to let you know that the fans [of STAR WARS] are worldwide. It's hard to get STAR WARS material in Australia, but I get by. Thank you for a great magazine that keeps me in touch with a galaxy far, far away. I look forward to the future and the new movies. Your posters and cards are unreal. Keep it up, mates. **ROWAN MAHER** Sydney, Australia

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♦ I am 16 years old and I received my first *STAR WARS* action figure before I could walk. My parents gave away all my figures and accessories when I was 10. Until the past year, I had watched the movies over and over but never [again] collected anything. My father introduced me back into the *STAR WARS* galaxy with Timothy Zahn's *Heir to the Empire* and *Dark Force Rising*. Since then I have collected old and new books, comics, figures, games, puzzles... virtually anything that has to do with *STAR WARS*. Your magazine... has brought everything together in one perfect package. If it were up to me, no changes could be made, except the fact that it only comes out four times a year.

CURTIS CODE Mallorytown, Ontario

♦ I was wondering if there are any plans to re-release the original Topps *STAR WARS* trading cards? jereid@moontarz.nuance.com

EDITOR: Re-releasing the old cards is not in the works at the present time. Topps is putting tremendous effort into making its new Widevision *STAR WARS* series the highest quality possible.



♦ MY ENVELOPE ART IS OF ULIC QEL-DROMA FROM DARK HORSE COMICS' *DARK LORDS OF THE SITH* #4. THANKS FOR A GREAT MAG. JAMES WARD, Occidental, CA

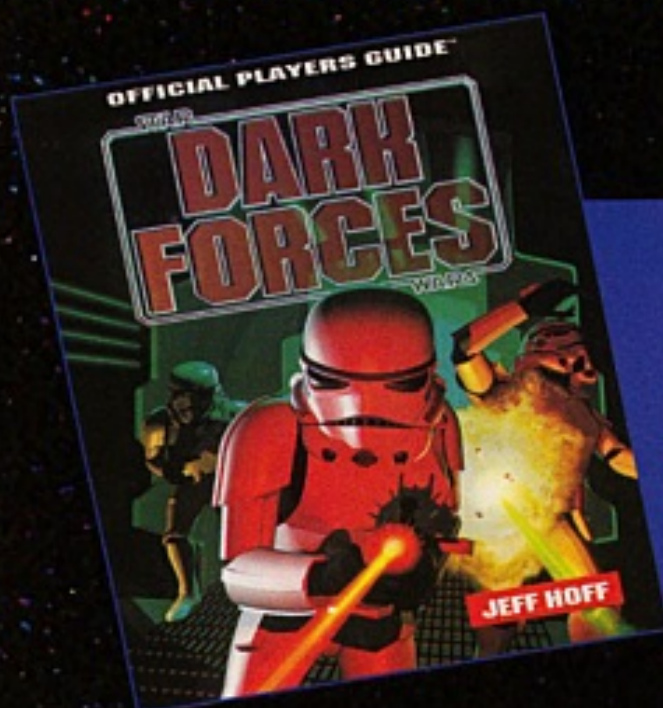
♦ On our local Free Net (Great Lakes Free Net), we have access to the Usenet, which includes a bulletin board for *STAR WARS* and *Star Trek*. Lately, a huge discussion has begun under the heading "ST vs. SW." As you may guess, the heated debates have gotten quite out of hand as of late. So I'm here to ask what's better in a battle, the *Falcon* or the *Voyager*?

Could the *Enterprise* get the better of a *Star Destroyer*? Could the Borg take out a *Death Star*? A little heated debate would be nice! So, got any answers? Anyone may e-mail me with their thoughts. TIM ROBERTSON

Kill Tim@aol.com Battle Creek, MI

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By Jeff Hoff

The Official Players Guide to LucasArts Entertainment's Star Wars computer game gives you all the tips, tactics, maps, and intelligence secrets you need to stop the Empire's fiendish dark trooper plot. This exclusive strategy book is your best weapon to save the fragile Rebel Alliance from the Empire's doomsday army of super stormtroopers!

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By Tim Rooney

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AROUND THE GALAXY

WIDEVISION STRIKES BACK

The special effects—photography, models and creatures—in 1980's *The Empire Strikes Back* marked a high point then in film history. Those spectacular achievements are a major component of the new *Empire* Widevision card set coming from Topps this summer.

These cards utilize the same groundbreaking retrieval process, whereby images are taken directly from the film master, and the waterless printing that

has made the *STAR WARS* Widevision series a big splash. Yet because better film-making technology allowed for a greater number and more sophisticated effects in *Empire*, there are more cards in the *Empire* set—144 vs. 120 in the *STAR WARS* set.

Topps also has produced 10 super-hot Topps Finest Chromium chase cards featuring *Empire* production art by Ralph McQuarrie. There will be approximately one chase card in every 12 packs. Plus, each 24-pack retail box will include a large bonus card featuring movie poster art commissioned for *Empire*.

Topps' Gary Gerani, who has developed numerous *STAR*

WARS card sets, edited this series, too. He sheds new light on *Empire* with behind-the-scenes photos, storyboards, sketches and other production art and text on the card backs.

The *Empire* cards are letterbox size (2 1/2" x 4 11/16") and feature foil stamping, UV coating and bleed borders. The cards will be packed in one of three different foil wrappers, each depicting a photo of either Hoth, Dagobah or Bespin. Reserve yours today; the *STAR WARS* set was a complete sell-out.



EMPIRE STRIKES BACK



GALAXY GIVEAWAY

Topps is giving away 12 boxes (24 packs per box) of its new *The Empire Strikes Back* Widevision cards.

To enter the random drawing, send your name, age and address in a letter or on a postcard to *Empire* Widevision Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1995. Winners will be notified by mail.

Creative forces within Lucasfilm Ltd. remain busy at work on the Special Edition of the original *STAR WARS* movie, which will be distributed worldwide in theaters by Twentieth Century Fox in May of 1997. While previously shot but unreleased footage is being added, all-new digitally generated special effects—some featuring Jabba the Hutt and several of his hideous henchmen—are being created at Industrial Light & Magic. At the same time, John Williams' monumental original soundtrack is being digitally remastered.

The new effects scenes are made possible by recent breakthroughs in computer graphics developed by ILM. Using that technology, ILM

LUCASFILM BULLETIN

is creating, besides Jabba, other moving, breathing creatures—which will appear on the streets of Mos Eisley and in the dunes of Tatooine—as well as new vehicles and droids. Meanwhile, George Lucas currently is on sabbatical, devoting most of his time to writing the screenplays for the three *STAR WARS* prequels. Still, he's able to oversee the progress on the Special Edition via a state-of-the-art video conferencing hook-up between ILM and George's office at Skywalker Ranch. The system allows George and Special Edition Producer Rick McCallum to directly communicate with the ILM team—consisting of Special Effects Producer Tom Kennedy, Animator Steve Williams and Technical Director Joe Letteri—at any time. For example, from his remote location George is able to direct the creatures digitally created by Williams and provide immediate input. Stay tuned for further updates.

GALOOB'S
FLEET OF
PEWTER-IZED
VEHICLES;
C-3PO OPENS
TO THE FIGURE-
FILLED CANTI-
NA SCENE.



Toying WITH STAR WARS

FEW TRADE SHOWS can duplicate the buzz surrounding the annual Toy Fair in New York. Every February, anybody who's anybody in the toy business streams in and out of cramped showrooms in the Toy Building on Fifth Avenue to witness the unveiling of thousands of new products from just about every toy and game maker in the world.

This year, for the first time in nearly a decade, STAR WARS was a major force at Toy Fair. There were names familiar to fans, such as Kenner, Galoob and Just Toys, but also several STAR WARS newcomers, including Applause, Remco and Illusive Originals. While the industry's movers and shakers certainly were impressed, fans of the trilogy will be jumping for joy over the many exciting items scheduled to hit the market before year's end. Here's a roundup of what's coming.

GALOOB Their Micro Machines line is revved up with incredible new additions, such as special collections of figures and vehicles. The special vehicles feature a terrific pewter look. Among the new playsets is the Death Star, Dagobah and Hoth. A transforming Threepio head opens out to reveal the cantina scene, complete with the Bith band and Greedo, and Docking Bay 94 with a micro Millennium Falcon.

The Falcon also stars as a giant new fold-out playset with seven exclusive figures, such as Lando Calrissian, Nien Nunb and a mynock. There's a rotating starfighter repair station, secret cargo bays and a projectile-launching gun—plus four movie sounds.

JUST TOYS Added to the already-popular Bend-Ems line are several new figures and playsets. There is a playset for each movie in the trilogy, with four Bend-Ems inside, as well as Jabba's palace (with Sy Snootles, Salacious Crumb and others) and the cantina (including Greedo and a Jawa).

Just Toys also introduced a Darth Vader carrying case, a plastic-molded bust for transporting Bend-Ems. A deluxe edition comes

'TOY FAIR' GIVEAWAY

STAR WARS GALAXY MAGAZINE wants to share some of the fun we had at Toy Fair. Here's your chance to win some of the great new STAR WARS toys. Six winners will win one each of the following new products:

- Galoob is giving away 6 Micro Machines STAR WARS playsets.
- Just Toys is giving away 6 Bend-Ems STAR WARS playsets.
- Kenner is giving away 6 new STAR WARS action figures.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Toy Fair Giveaway, STAR WARS Galaxy Magazine, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1995. Winners will be notified by mail.

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MONEY BACK GUARANTEE.

Dept. T-1

with 20 figures inside. As in the past, all *STAR WARS* Bend-Ems are packaged with Topps Galaxy cards.

ERTL This maker of die-cast vehicles and model kits showcased 11 new *STAR WARS* products. Vinyl model kits of Luke, Han and Darth Vader, all 1/6 scale and striking classic action poses, were on display. Other kits feature a 10" model of *Slave I*, Boba Fett's ultra-cool winged vessel (it even carries his bounty, Han Solo frozen in carbonite) and a unique X-wing fighter with a 13" clear disc holder.

Three limited-edition, snap-together kits of the X-wing, B-wing and TIE interceptor are highlighted with a dazzling gold finish. Ertl also is releasing an 11 1/2" x 17 1/2" Battle of Hoth action scene that includes a snowy base, AT-ATs, snowspeeders, X-wings and numerous Rebel and Imperial figures. Finally, the company unveiled a

the gift business. They come in with a tremendous line-up of collectibles, including figurines, mugs, vehicles and art.

Applause's 8"-11" vinyl character figurines are not only realistic but also cleverly designed. Darth Vader, for example, has a removable helmet revealing the Dark Lord's scarred, mechanically enhanced head as seen in *Return of the Jedi*; underneath the

JUST TOYS HAS INTRODUCED NEW STAR WARS BEND-EMS FIGURES AND PLAYSETS.



stormtrooper's helmet hides Han Solo; Chewbacca packs the "unassembled" See-Threepio from *Empire* on his back.

A set of six PVC action-pose figurines — Darth Vader, Luke, Han, Threepio, Artoo-Detoo and Chewbacca — includes a base. A half

dozen "dangler" vehicles come suspended from a flexible wire attached to a suction cup for sticking them on refrigerators, computer monitors or other places. Ceramic, 14-ounce figurals feature Darth, Boba Fett, a stormtrooper and Threepio.

For more serious (deep-pocketed) collectors, Applause has



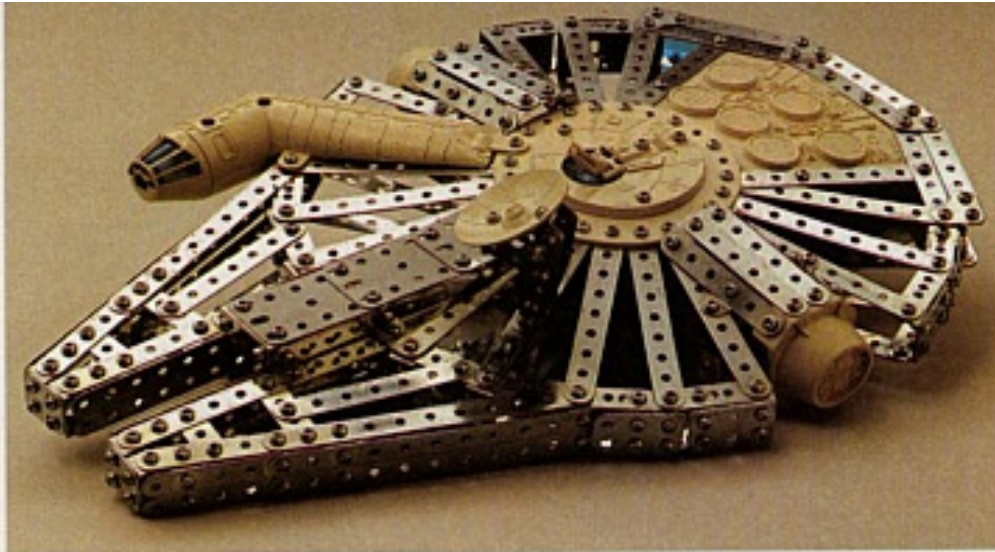
ERTL'S NEW MODEL KITS INCLUDED A STAR DESTROYER WITH FIBER-OPTIC LIGHTS TO LIGHT UP THE SHIP'S WINDOWS.

wonderfully detailed 17 1/2" x 12" Star Destroyer kit, with more than 2,000" of fiber-optic filament to light up hundreds of the ship's windows from stem to stern.

REMCO A new *STAR WARS* licensee, this model maker's Steel Tec line of heavy-metal construction kits now boasts three distinct vehicles, an X-wing, a TIE interceptor and the *Millennium Falcon*. The kits consist of hundreds of steel and plastic parts that are assembled with nuts and bolts. A fair amount of work is required, but the results are well worth the effort.

APPLAUSE Another newcomer to the *STAR WARS* family, Applause has a strong background in





created several limited-edition items. Sculpted figurines of Luke and Darth, molded in silvery resin and fitted to a light-up stand, are posed in battle stances with their lightsabers drawn. They sell for about \$50 each. An unusual Death Star, with TIE and X-wing fighters attached on a rotating, motorized equator, goes for about \$100. For the same price, Applause is offering four different sets of Ralph McQuarrie pre-production art lithographs and pencil sketches, each framed and with a letter of authenticity. One of the pieces is a new Tusken Raider camp scene.

KENNER As previously reported here, Kenner is introducing new versions of some of their previous toys. Kenner's top-secret showroom was under tight wraps—no photos allowed—but we were able to get a good look at the new-and-improved action figures of Luke, Han, Chewie, Obi-Wan, Artoo, Threepio, Darth and a stormtrooper. We can report that the likenesses and filled-out bodies are outstanding, and the added weapons make them all winners.

The same goes for the vehi-

REMCO'S NUTS-AND-BOLTS FALCON KIT IS FOR AMBITIOUS FANS.

APPLAUSE'S STAR WARS LINE INCLUDES A LIMITED-EDITION LUKE AND VADER FIGURINE (PROTOTYPE) AND A SET OF SIX ACTION FIGURES.

cles. The movie-realistic details on the new TIE fighter and landspeeder are incredible; the solar panels blast off the TIE and the hood pops open on the landspeeder. Luke's X-wing now includes actual sounds from the movie, including laser cannons firing and engines opening the wings.

Kenner's biggest hit, though, was the electronic *Millennium Falcon* playset/vehicle. Besides its battle-worn exterior, it opens to reveal the ship's inner workings. For instance, Han and Chewie fit perfectly in the cockpit and Luke slides right into the swiveling gun turret. Four buttons activate movie sounds, and running lights and turbo lasers flash at the same time.



THEY'RE REALLY NOT ILLUSIVE

Although the name of the company is Illusive Originals, it's not an illusion, as some of our readers might be thinking. Since we ran an item in the last issue about Illusive's spectacular new Yoda reproduction, *STAR WARS GALAXY MAGAZINE* has received dozens of requests for information on where to find the item. Illusive was at Toy Fair, so we asked them to answer readers' questions.

Illusive informs us that its limited edition of 9,500 Yodas eventually will be offered to fans and collectors, for around \$400 each, through a number of means. For example, 100 quickly sold out during a recent *STAR WARS* special on QVC, hosted by *SWGM* contributor Steve Sansweet. Another QVC special is scheduled for May 31, though we're not sure how many Yodas will be for sale.

Several catalogs and specialty stores are carrying Yoda as of April. They include: Lucasfilm's Jawa Trader catalog (800-TRUE-FAN); Intelec International catalog (800-896-8177); Starlog Stores (800-STARLOG); and select Spencer Stores.

Other companies exhibiting *STAR WARS* products at Toy Fair were **Spectra Star**, with a line of kites, yo-yos and flying disks... **Rubie's Costume**, with several new costumes, including a full Darth Vader... **Micro-Games**, with hand-held walkie-talkies in the shape of a stormtrooper's and Vader's heads... **Thinkway Toys**, with electronic talking banks starring Threepio and Artoo... **Rose Art Industries**, with several drawing, tattoo and art sets for children... and a joint venture from **Decipher** and **Parker Brothers**, with a customizable card game.

STAR WARS has spawned several generations of collectors whose prized possessions are among the hundreds of toys, figurines, cards, publications and other keepsakes based on the trilogy. Every col-



lector treasures his or her special *STAR WARS* trove, though some are more unique than others.

Consider the objects of Bill Plumb's *STAR WARS* desire. Since the early 1980s, Plumb, 46, has assembled a one-of-a-kind collection of original paintings, illustrations and sketches from a long list of artists associated with the films, including Ralph McQuarrie, Joe Johnston, Drew Struzan, Michael Whelan and Boris Vallejo. He's sold some of the art over the years—one customer was George Lucas himself—but Plumb says he still owns about "150 significant pieces."

Plumb comes by his obsession honestly.

"I've always been a science fiction fanatic," he says, adding that his favorite movie growing up in California in the '50s was *The Day the Earth Stood Still*.

That was until *STAR WARS* hit in 1977. "I was there with my kids, in the front row, the first day it came out."

Bill also is a life-long collector, beginning with marbles, baseball cards, sci-fi



Plumb Lucky



PLUMB'S COLLECTION OF ORIGINAL *STAR WARS* ART INCLUDES BOBA FETT AND LUKE SKYWALKER BY I.B. HIGGINS, A PORTRAIT OF LUCAS WITH A *STAR WARS* ENSEMBLE BY GEORGE GAADT, AN *EMPIRE* MONTAGE BY BORIS VALLEJO AND A BEVY OF BOUNTY HUNTERS BY ANDREW SKILLETER.

cards and comic books. Not long after *STAR WARS* debuted, he started buying toys, comics and other popular licensed items from the movie. "At one point, I had more than a thousand toys."

From an early age, Plumb has been an art lover, too. In 1983, he combined his passions—science fiction, collecting and art—and decided to sell his toys. With the profits, he started buying original *STAR WARS* art. Back then, the prices weren't as high as they are today, so Plumb invested a relatively little amount of money.

Plumb's personal gallery spans *STAR*



Cantina West



WARS' creative landscape: production illustrations from the films, TV movies and specials, and cartoon series; movie poster art; art from magazines, books, records and advertisements; editorial cartoons; packaging art created for toys and collectibles; and original pieces commissioned by Topps for its Galaxy card series. Along with his finished pieces, Plumb has dozens of sketches, pen-and-ink drawings and other preliminary artwork.

"I write letters to the artists," he says. "I always ask for sketches so I can see the evolution of the final work." To keep track of all he owns, Plumb has cataloged his collection and transferred photographs of each piece onto a CD.

For now, Plumb is content to hang onto his *STAR WARS* art rather than sell all or part of it, though, he's had offers he couldn't refuse. Plumb's most significant sale was a Whelan interpretation of Yoda, for \$12,500. "That allowed me to buy my house," he says.

In 1986 Plumb exhibited his collection in a museum show he organized to benefit the Indian Wells Valley Association for Retarded Citizens. Someday, Plumb would like to set up a permanent exhibit.

Plumb enjoys communicating with collectors. You can write to him at 1317 Bradford Ave., Rosamond, CA 93560.

Chewbacca and Salacious Crumb were there. So were Anthony Daniels (*See-Threepio*) and Kenny Baker (*Artoo-Detoo*). Lord Vader introduced the guest of honor: George Lucas himself.

The occasion in early March was a fund-raising dinner and "An Evening at the Cantina" reception at San Francisco's Center for the Arts, to mark the conclusion of the Art of *STAR WARS* exhibit, which attracted more than 100,000 visitors from around the world. Some 250 dinner guests, who also included trilogy artist Ralph McQuarrie, were joined by an additional 150 fans for the reception. The Center's Forum was converted into a replica of the Mos Eisley cantina, complete with bar and a gaggle of costumed *STAR WARS* aliens, Imperials and Rebels, most of whom looked like they had just stepped out of nearby display cases for the critically acclaimed exhibit.

Lucas acknowledged a special proclamation from Mayor Frank Jordan and praised the Industrial Light & Magic effects magicians who were in the audience. There's an art in filmmaking, he said, but it's also nice to have the actual props and paintings that go into making a film appreciated as an art form. The special guests mingled and signed autographs, and the cantina bar stayed open until nearly midnight.



COMING IN JULY *The Empire Strikes Back* 15th ANNIVERSARY ISSUE

MAY 21, 1980 IS MORE THAN THE ANSWER TO A TRIVIA QUESTION. AS THE OPENING DAY OF *THE EMPIRE STRIKES BACK*, IT MARKS NOT ONLY A MILESTONE IN *STAR WARS* LORE BUT ALSO IN MOVIE MAKING HISTORY. JOIN US FOR A BOFFO *EMPIRE* CELEBRATION:

- * **LANDO CALRISSIAN:** Interview with Billy Dee Williams;
- * **SFX:** Special effects director Richard Edlund talks about *Empire*;
- * **POSTER:** An 8-page foldout dedicated to the frozen planet Hoth;
- * **FANS REMEMBER:** The first time they saw *Empire*;
- * **COMICS:** Along with an all-new 8-page mini comic from Dark Horse, a look back at *Empire* comics;
- * **COLLECTIBLES:** Expert Steve Sansweet looks at the best products created for *Empire*;
- * **KENNER EXCLUSIVE:** A visit to the Kenner studios to see how *Star Wars* toys are created;
- * **ROLEPLAYING FICTION:** Another original adventure from West End Games;
- * **COVER ART:** An *Empire* tour de force by I. Scott Campbell and Alex Garner, the creators of Image Comics' *Gen 13*;
- * **PLUS:** Exclusive Lucasfilm movie update... Cyber Notes... Game Room... new product news... trivia contest... giveaways... and more!



JAE LEE

Our cover artist has taken the comic world by storm, with a gracefully shocking style that blends fantasy, mayhem, intrigue and beauty

BY GARY GERANI


ONE OF THE NEWEST AND MOST CELEBRATED TALENTS in the world of comic book illustration is 22-year-old Jae Lee. Veteran of several key Marvel books (*Marvel Comics Presents*, *Namor*, *Spider Man* and *X-Factor*, one of those phenomenally popular *X-Men* titles), Lee was invited into the coveted Image Comics fold by co-founder Rob Liefeld and *WildC.A.T.S.* creator Jim Lee (no rela-



tion). There he eventually wrote and illustrated his own story, the supernatural four-issue *Hellshock*, now destined to become an ongoing monthly series. In the midst of all that, the young artist has found time for various freelance assignments, including a couple of breathtaking *STAR WARS* illustrations for Topps. "I'm very much into fantasy," Lee acknowledges with a puckish smile. "Anything that takes me out of everyday life...."

Everyday life for Jae began in South Korea; he and his family moved to the United States when Jae was just a year old. "Like a lot of kids growing up, my parents wanted me to be a certain thing," says Jae, which in his case was an engineer. "But I knew

I wanted to do something in the art field. I used to draw all the time, purely for fun. Then one day I was at a grocery store and, hey, there was this comic book rack! I started flipping through the books, looking at all these pictures... The first comic I picked up was Marvel's *Secret Wars*, and it had all those colorful superheroes on the cover. I was instantly hooked."



BECAUSE HE
DIDN'T SEE
*RETURN OF THE
JEDI* IN THE
THEATER, JAE'S
REFERENCE FOR
THE RANCOR
CAME FROM A
LASER DISC
COPY.



IAE'S BIZARRE GAMORREAN BATTLE ON THE COVER WAS INSPIRED BY CHILDREN OF THE JEDI.

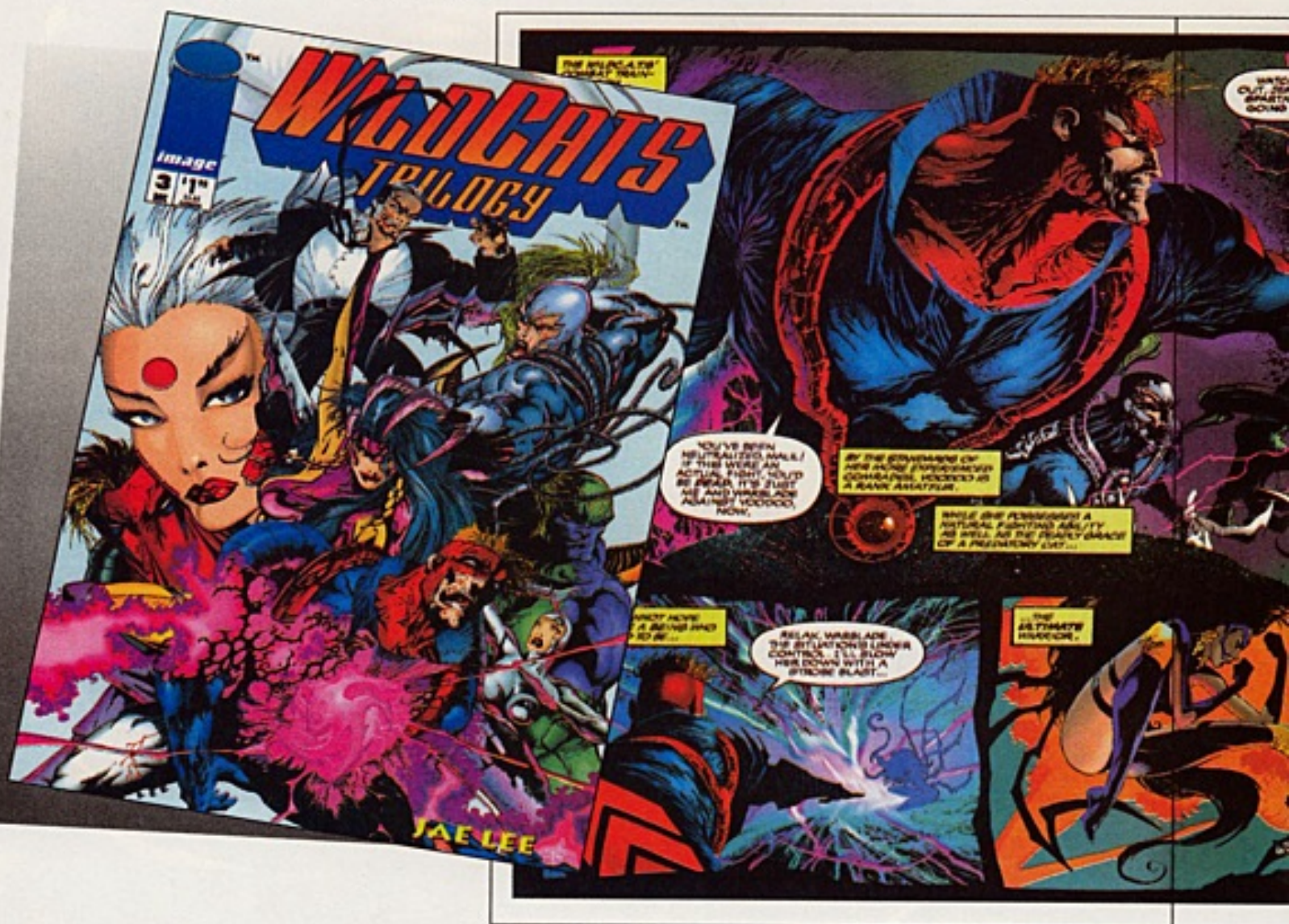
Lee admits that he "pretty much learned how to draw from the comics. It was the kind of art that I enjoyed the most—but I never imagined doing it." Perhaps that was because comics were frowned upon by the adults in young Jae's life, beginning with his parents. Then there were the art instructors at his high school in Fairfax, Virginia, who had little patience for megamuscle heroes and flamboyant villains. "All my teachers, except for one, looked down on comics. They considered it a degenerative form of art."

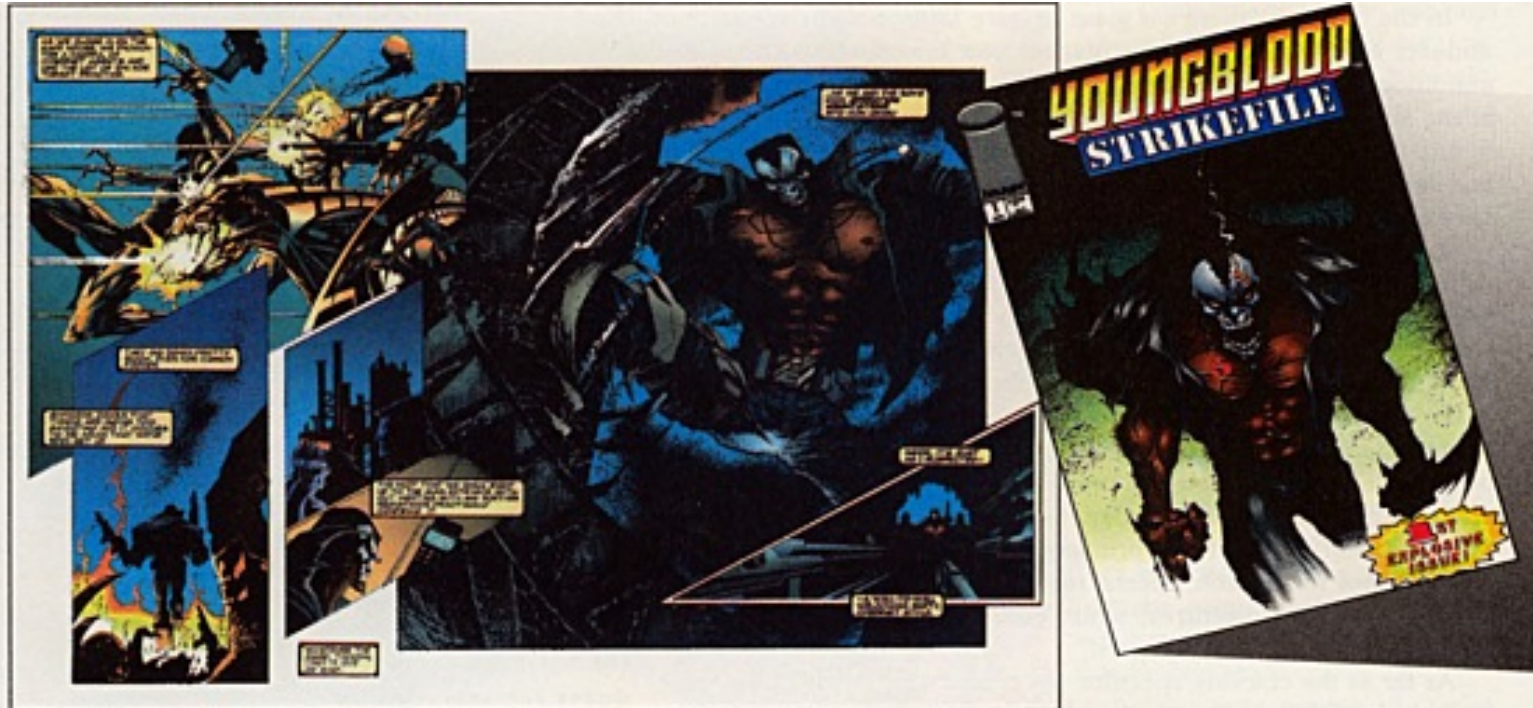
The downside of such attitudes was that Jae stopped reading comics altogether during his high school years. Even so, his art reflected Jae's love for the medium. "I had begun pursuing other areas of art—figure drawing, composition—all the stuff you've got to learn if you're going to become a competent artist. But when I did figure drawing, I'd always wind up doing superheroes. Naturally, I got reprimanded by my teachers."

Jae at first set his career sights on commercial art, which he figured was at least secure and realistic. But he dropped out of the Art Institute of Atlanta after only four months. Soon after, at the insistence of a friend, he attended a New York City comic convention, an event that dramatically changed the course of both his professional and personal lives.

"I went from table to table, showing my stuff to comic book editors, but none of them were interested. Finally, I met Scott Lobdell [a writer on Marvel's *Uncanny X-Men*]. He liked my stuff. He gave me words of advice and the incentive to go on. He said, 'Hey this is possible.' It was a year before I actually broke into the industry." To this day, Lee and Lobdell remain close friends and creative collaborators.

AFTER GETTING HIS ARTIST'S FEET WET WITH MARVEL, JAE WAS INVITED BY ROB LIEFELD TO JOIN THE IMAGE TEAM. THERE HE HAS WORKED ON *WILDC.A.T.S* AND *YOUNG-BLOOD*.





As Jae's comic career began taking off with Marvel and eventually Image, changes in his personal life followed "If I look at myself deeply, I do feel alienated from certain things," he admits. "I guess everybody goes through that. If you leave college early, you're starting life a bit earlier. So here were my friends, people I used to be able to associate with, but now they're in college talking about fraternities, having parties and stuff, and I'm not part of that world anymore. On the other hand, I'm busy working with comics professionals who are much older than I am, married people with their own adult lives... so the only common bond is the work itself. Luckily, it's a very strong bond."

That feeling of alienation appears to manifest itself, consciously or unconsciously, in much of Lee's work. His *Hellshock* offers a character emotionally trapped between heaven and Earth, estranged from his fallen angel father and uncertain of his future path in the world. "Ironically, *Hellshock* has put things in fresher perspective for me," says Jae. "Before I started it, I was feeling burned out and didn't know what to do next."

During that uncertain period, Jae accepted various outside assignments, among them a card for the *STAR WARS* Galaxy Series 2 featuring the fearsome rancor. "You won't believe this, but I never saw the original *STAR WARS* until four years ago," he reveals. "I rarely went to the movies when I was a kid—I just didn't have the money. I'd catch up with all that stuff on television." For instance, the small screen was where he first saw *The Empire Strikes Back* and *Superman*.

Today Jae is the proud owner of a laser disc player ("I'm absolutely nuts about the THX sound system!"), so now he can catch up on all those films he missed in their original widescreen (or "letterbox") splendor. "Actually, I used the laser disc to do my rancor illustration," Lee recalls. "I took a picture right off the TV screen, but the character was too dark and barely visible. So I had to make up some stuff." The finished illustration is among the most popular in the series, which led us to offer Jae the chance—which he jumped at—to tackle another *STAR WARS* assignment: the cover of this magazine, which is based on the excerpt inside from Barbara Hambly's new *STAR WARS* novel, *Children of the Jedi*.



In the chapter, "there's a giant Empire Dreadnaught vessel that abducts aliens from different planets and brainwashes them and conditions them to be stormtroopers," Jae explains. "Among the aliens are these Gamorrean guards, who are so fat they don't even fit into the stormtrooper uniforms. So some of the Gamorreans wear the helmets on top of their heads, with their snouts exposed. It's very bizarre."

Jae does all the pencils and inks for his art, then collaborates with colorists for the final work. But the initial concept comes from his own imagination. "I do like to catch the spontaneity of the artwork," he points out. "It shouldn't be stiff or artificial looking. If it's going to be a tight mechanical piece, like something with robots set in the future, I will do something mechanically precise. But I prefer going for mood, rather than being obsessed with a clean line. My pencils are somewhat rough; I pretty much 'draw' with the ink, generally using a Hunt 102 penpoint. I can make due with almost any kind of brush—it isn't my primary inking tool. Sometimes I use toothbrushes for splatter effects; razor blades to cut in and remove the ink, or to add textures; white-out and white-out pens. Hey, sometimes I even use my fingers!"

As far as the coloring specifics are concerned, "most of the time the colorist will know better than I what colors will work and what colors won't," Jae concedes. "I'm not going to say, 'Make the sky purple and the foreground pink.' I just say, 'I should feel happy in this scene, or sad in this one.' Or that it should be dark and moody—whatever the scene requires. Then the colorist will go in and work his magic."

Most of the coloring magic for Jae's projects has been accomplished by the impressive team of Jose Villarrubia and David Larks. "Jose does the color guide," says Jae. "Using water colors and colored pencils, he paints on a black-and-white reproduction of my artwork. Then he sends it off to David, who translates it with his computer. Obviously, it's very important to work with a team you have confidence in."

JAE LEE HAS WRITTEN AND ILLUSTRATED FOUR ISSUES OF *HELLSHOCK*, FEATURING A HALF-ANGEL, HALF-MORTAL HERO, DANIEL. JAE HAS HIGH HOPES FOR THE SUCCESS OF THE MONTHLY COMIC.





Looking ahead, Jae has high hopes for the monthly incarnation of *Hellshock*. "I'm basically trying to refine my craft as a writer," he concludes. "What I really want to do right now is clearly define the main character. Daniel is half angel, half mortal. As angels are godly messengers, they are not permitted the luxury of free will. But Daniel's human half makes him a soul-searching, almost Christ-like character who's always wondering about his destiny. What I tried to do was not so much create a story about heaven and hell—there's a lot of that in the comics field right now—but concentrate more on the human element.

"In a way, we are all Daniel, torn between good and evil, light and dark. If readers can relate to all this on some personal level, then I know I've succeeded as both a writer and artist."

Judging from the tremendous success he has already achieved in his young art career, readers are having little trouble relating to Jae Lee. ☐



LUMIYA

DARK STAR OF THE EMPIRE

She was a Jedi Knight who, like Darth Vader, succumbed to the dark side. Now add Lumiya to your STAR WARS role-playing games

BY MICHAEL MIKAELIAN

ART BY COLLEEN DORAN

THE IMPERIAL FRIGATE REVENANT, flanked by her escort corvettes Wolf-Pack and Borealis, ruptured the usual desolation of the Cron Drift. The ships hammered at the small asteroids that normally made the Drift treacherous to navigate. On the bridge of the Revenant, a soft beeping sensor queued an Imperial ensign to speak.

"Captain Valek, we're approaching Communications Research Station Epsilon Nine."

"Very well. Hail them on —"

"No," hissed a stern metallic voice. "Continue our approach at half speed and monitor all transmissions." Lumiya moved like a shadow across the command deck. The ensign looked up again.

"Epsilon Nine is emitting an unknown low-level radiation pulse. Their ground comlinks are New Republic frequencies." Valek turned toward Lumiya, eyes wide. "Captain, scanners





indicate nine X-wing fighters inbound, bearing two-seven-one."

"How could the Republic have known about this station, much less capture it," said the astonished Valek, looking toward Lumiya, herself unfazed by the situation.

"Imperial Intelligence became aware of this very recently, Captain. Apparently, they have made a push into the Elrood Sector to acquire some of our technology for themselves."

There were several isolated facilities built by the Empire to conduct top-secret research, each tucked away in the remote Cron Drift. Lumiya's current task was to inspect each one and get a first-hand report on their progress. Due to the fractured order among Imperial forces, the Epsilon research project was ignored by many. But not by the New Republic.

"Have the corvettes assault the station's laser batteries," commanded Lumiya, sending a wave of cold authority throughout the bridge. "Helm, turn us broadside to the station, but bring the turbolasers to bear on those fighters. Flight Ops, launch TIE interceptor squadron Alpha. Have TIE bomber squadron Theta support the corvettes."

Outside, the Drift was aglow with the thick, precise mayhem of turbolasers. The X-wings, surprised by the Revenant's heavy weapons, fell quickly to the power of the frigate and the sudden onslaught of TIE interceptors.

New Republic laser turrets fired pointlessly on the broadside of the Revenant, ignoring the two corvettes. The pair surgically carved through the ground weaponry and troop emplacements. Their TIE bomber support dropped proton torpedoes with uncanny accuracy and blew open the landing platform, a pathway to breathable atmosphere.

From the belly of the Wolf-Pack came two assault shuttles. The Borealis flew low and dispatched two juggernauts. Their crushing wheels mowed over several barricades as they plowed toward the central research station; their heavy laser cannons shredded the blast doors of the outer perimeter. Crimson-clad stormtroopers followed, swarming through the portal. Even outnumbered two-to-one, Lumiya's commandos made short work of the station security.

As the firefight raged below, a lone Lambda-class shuttle streaked from the Revenant toward the planetoid's surface.

Lumiya scanned the carnage caused by her fleet as she strode through the gaping hole in the compound. The stormtroopers had herded together a group of frightened scientists, the station's only survivors. The smell of ozone permeated the room; small fires marked blaster shots on the walls and floors.

"All Republic forces have been eliminated. We suffered three wounded. All personnel are accounted for," reported a stormtrooper, pointing to the group. The glow of the fires gleamed off Lumiya's armor as she approached the scientists.

"A woman?" proclaimed one of them. In an instant, he was lifted by an unseen Force, and flew across the room, stopped only by Lumiya's hand gripping his throat. The others watched in horror as she crushed his throat.

"I am Lumiya," she stated coldly, dropping the scientist's lifeless body. "You were charged with developing new spy satellites for Imperial Intelligence. I am here to remind you of your loyalties to the Empire, and will overlook consorting with the enemy just this once."

Lumiya whirled back toward the still-smoldering door. With a flashing stroke of her arm, deadly tendrils of energy snaked from Lumiya's lightwhip and wrapped around a New Republic sigil. Sparks flew as the poly-



MOST OF LUMIYA'S LIFE has been spent serving the Empire. Born Shira Elan Colla Brie, she was a native of the beautiful planet Coruscant, and was raised on an estate belonging to Senator Palpatine. Shira was gifted in all the ways a child should be: She was beautiful, intelligent, fast and strong.

As a teenager, Shira was chosen for COMPNOR, a program for adolescent indoctrination. She quickly became the top inductee, and demonstrated an unwavering allegiance to the Empire.

As a result, she was admitted into an Imperial program of a similar nature. Shira's success in all areas of training attracted the eye of Darth Vader, who recommended that she be trained as an Imperial Intelligence operative. Her fighting skills and allegiance to the Empire were already exceptional, and her body was biologically altered to match. The Emperor's scientists raised Shira's pain threshold to its highest level, and gave her an accelerated healing rate.

The Empire's defeat at the Battle of Yavin, in which the first Death Star was destroyed, was a harrowing blow. Afterward, a plan was put into action to insure that the Rebel Alliance would never gain the upper hand again. By providing Shira with a carefully fabricated history, Darth Vader

MAJOR SHIRA ELAN COLLA BRIE

(After the Battle of Hoth)

TYPE: IMPERIAL INTEL SOLO AGENT

DEXTERITY 3D - Blaster 5D+2, brawling parry 7D+1, dodge 6D+1, melee combat 6D, melee parry 6D, thrown weapons 5D+1, vehicle blasters 5D. **KNOWLEDGE 4D** - Alien species 5D, cultures 6D*, intimidation 5D+2, languages 7D*, planetary systems 7D*, streetwise 6D+1, survival 7D*. **MECHANICAL 3D** - Astrogation 5D, beast riding 5D, repulsorlift operation 6D, space transports 5D, starfighter piloting 5D, starship gunnery 5D. **PERCEPTION 3D+2** - Bargain 4D+2, command 4D, con 6D, forgery 5D, hide 5D, persuasion 6D, search 6D, sneak 6D. **STRENGTH 3D** - Brawling 4D+2, climbing/jumping 4D, lifting 4D, stamina 5D, swimming 4D. **TECHNICAL 3D** - Computer programming/repair 5D+1, first aid 5D+2, security 7D*

* Skills that have been artificially enhanced by mnemonic drugs.

SPECIAL ABILITIES: **BIOLOGICAL ENGINEERING** - Shira Brie's life-systems have been artificially engineered to allowed her to ignore pain and to increase her stamina and strength. When rolling for natural healing (page 67, *Star Wars Second Edition* rulebook), Shira adds +1D to her STRENGTH roll. Shira may attempt to heal in half the normal time, but loses the +1D bonus. She also can control pain as per the Force power (page 148, *Second Edition* rulebook), but increase all difficulties to Easy for wounded or stunned, Moderate for incapacitated and Difficult for mortally wounded; she rolls her STRENGTH.

This character is Force-Sensitive

FORCE POINTS: 3

DARK SIDE POINTS: 5

CHARACTER POINTS: 9

MOVE: 10

EQUIPMENT - Blaster pistol (4D), comlink, Rebel Alliance pilot uniform

steel symbol of hope was bisected by the Dark Jedi's weapon. The scientists hung their heads, knowing that once again they were to serve the Empire.

"My garrison will insure your diligent work—and safety. I will return in eight weeks to witness your dramatic progress. Failure will not be tolerated."

With that, Lumiya and her assault team boarded their shuttles and departed. As the troops escorted Epsilon Nine's staff to their quarters, a small group spoke quietly among themselves. "Do you think they intercepted our signal?" whispered a dark-haired woman.

"Doubtful," replied a Calamarian. "Their scanners should have only picked up low-level radiation. When our emissions reach the satellite web, it will transmit a distress signal... but there's no guarantee anyone will receive it."

arranged for her to infiltrate the Rebellion as a pilot. The city of Chinshassa on Shalyvane was resistant to Imperial rule. The entire city was razed to remind its inhabitants to fear the Empire, and to provide Shira with a credible background.

Shira had little trouble joining the Rebellion after the Battle of Hoth. The Rebels were desperate for pilots, and she proved to be an exceptional one. Months passed, and no one ever suspected her true agenda.

In her final mission for the Rebel Alliance, Shira flew a stolen TIE fighter. The Rebel TIE squadron was specially equipped with transmitters that would enable them to recognize each other. The target, a Star Destroyer fitted with an experimental communications system, rendered the transmitters useless. In the resulting chaos, Shira's TIE was destroyed by another Rebel pilot. The surviving Rebels succeeded in destroying the communications prototype and returned home, believing Shira had been killed. However, because of her altered physiology, she did not die.

Shira was rescued by the Empire and returned to Coruscant. There, the Emperor's scientists used their most advanced cybernetics to save her. Soon after her recovery, Lord Vader began training her in the ways of the Force. Shira boldly embraced the dark path Vader laid before her, and began a new life. From that moment on, Shira Brie ceased to exist. She became Lumiya.

While a desperate battle raged above the forest moon of Endor, Lumiya had begun the final test of all Jedi. Traveling to the far reaches of the galaxy, she uncovered an ancient Sith tome that spoke of a weapon forged of "biting metal and stinging light." That served as the basis for her lightwhip, a more difficult weapon to use than a lightsaber.

After the death of the Emperor, Lumiya tracked down the former Rebels with the help of an alien species called the Nagai, and later their enemy, the Tofs. During the final conflict of that encounter, Lumiya was wounded and left for dead again. Yet, again, she managed to survive—only to return stronger than ever. ☹

Michael Mikaelian is an illustrator and writer in New York.

WRITTEN WITH PATRICK McLAUGHLIN

SPECIAL THANKS TO BILL SMITH OF WEST END GAMES,
JO DUFFY AND MATT HONG

LUMIYA

(Immediately after the Battle of Endor)

TYPE: DARK JEDI

DEXTERITY 3D – Blaster 6D, brawling parry 8D, dodge 6D+2, lightwhip 10D*, melee combat 6D+2, melee parry 6D+1, thrown weapons 5D+1, vehicle blasters 5D. **KNOWLEDGE 4D** – Alien species 5D+1, cultures 6D+1*, intimidation 6D+2, languages 7D+1*, planetary systems 7D*, streetwise 7D, survival 7D*. **MECHANICAL 3D** – Astrogation 5D, beast riding 5D, repulsorlift operation 6D, space transports 5D, starfighter piloting 5D, starship gunnery 5D. **PERCEPTION 3D+2** – Bargain 4D+2, command 5D, con 6D, forgery 5D, hide 5D, persuasion 6D+2, search 6D+2, sneak 6D. **STRENGTH 3D** – Brawling 7D+1, climbing/jumping 4D, lifting 4D, stamina 5D+2, swimming 4D. **TECHNICAL 3D** – Computer programming/repair 5D+1, first aid 5D+2, security 7D*.

* Skills that have been artificially enhanced by mnemonic drugs.

SPECIAL ABILITIES: BIOLOGICAL ENGINEERING – See above. CYBORGING – After her near-fatal encounter, extensive cybernetic replacement was the only way to save Shira Brie's life. She receives +1D energy and +1D+1 physical to resist damage to all locations except her head. **FORCE SKILLS** – Control 5D+2, sense 3D+2, alter 2D. **CONTROL** – Absorb/dissipate energy, accelerate healing, control pain, hibernation trance, reduce injury, remain conscious, resist stun. **SENSE** – Life detection, life sense, sense force. **CONTROL AND ALTER** – Lightwhip combat

This character is
Force-Sensitive

FORCE POINTS: 7

DARK SIDE POINTS: 12

CHARACTER POINTS: 15

MOVE: 10

EQUIPMENT – Lightwhip (5D damage, range of 5 meters; increases the difficulty of all parry attempts by one level unless using one weapon to counteract the energy nature of the weapon and another to counteract the physical nature of the weapon)

NOTE: Lumiya has directly under her command three Star Destroyers (*Behemoth*, *Fury* and *Rampage*), two Nebulon-B frigates (*Revenant* and *Spectre*) and four Corellian corvettes (*Wolf-Pack*, *Borealis*, *Firestorm* and *Scorpion IV*). Each Star Destroyer carries 72 TIE ships and each frigate carries 24 TIE ships. The corvette *Firestorm* has been modified to carry 4 TIE ships for ambushes. The corvette *Scorpion IV* has a missile launcher turret in its tail section. Of the four platoons of stormtroopers under Lumiya's command, two squads were selected from the Emperor's Royal Guardsmen, and are distinguished by their red stormtrooper armor.

NOTE: When Lumiya first was given cybernetics, she had blasters incorporated into her hands (5D damage, ranges 3-10/20/50), but they were destroyed. Her replacement cybernetics lack those blasters.

NOTE: (At the end of the Tof Invasion) **FORCE SKILLS** – Control 6D+1, sense 4D, alter 2D+2. **CONTROL** – Rage (page 60, *Dark Empire Sourcebook*). **ALTER** – Injure/kill, telekinesis

A B O O K E X C E R P T

CHILDREN
OF THE

jedi

BY BARBARA HAMBLBY



Illustration By Drew Struzan

Luke Skywalker faces a decades-old threat from the Empire: a mammoth, unmanned Dreadnaught, governed by a sophisticated artificial intelligence, designed to gather scattered bands of waiting Imperial stormtroopers and crush a secret Jedi stronghold. But the vessel was crippled by a brave young Jedi Master named Callista, who gave her life in the effort, and it has since drifted through space, picking up a ragtag band of aliens.

Now, years later, it is slowly reactivating and resuming its inexorable mission. In this exclusive excerpt, Luke Skywalker comes to realize that he too has been whisked aboard. *Children of the Jedi* will be published in hardcover by Bantam Spectra Books in April.



THE JEDI KNIGHTS HAD MURDERED his family.

A band of them had descended on the town where he'd grown up, summoning fog by the power of the Force in the dead of night and moving through it in cold and shadow, wraiths of power and silence with eyes glowing green as marshfire in the dark. He'd fled, gasping, the icy pressure of their minds clutching at his, trying to cripple him and bring him back. He'd lain in the trees outside of town...

(trees?)

...and seen them line up the women, laughing at their screams as they pulled their babies from their arms and sliced them to pieces with their lightsabers. He'd seen cauterized stumps lying on the ground, heard the shrieks that had echoed in the bitter night air. The Jedi had sought him, hunting him in speeders, whooping derisively while he fled over rocks and mud and streams...

(mud and streams? I was raised in the desert.)

...and then turned back, to slaughter the children. He'd seen his younger brother and sister...

(What brother?)

...cut down while they pleaded for their lives...

Who made this up?

It was true. Every word of it was true.

Or something very like it was true, anyway.

Luke shut his mind, breathed deep through

the pain that remained in his chest and lungs. He gathered the Force to him, let the knowledge run off him like water from oiled armor. The memories were like those in Nichos's mind, he realized. Words that said they were the truth, that felt like the truth...

His head ached. His body ached. His concentration wavered, darkened, and the feeling of betrayal, the bruised and savaged ache in his heart, returned. The Jedi *had* betrayed him.

He spiraled back into darkness.

Lying on Han's bunk in the *Millennium Falcon* with the bandaged stump of his right arm a blaze of agony underneath the painkiller Lando had given him, and worse than that agony the knowledge that Ben had lied to him. Ben had lied: It was Darth Vader who had spoken the truth.

Yes, revenge, voices whispered. Take your revenge for that.

For a moment he was twenty-one again, his soul a bleeding pulp of betrayal.

Why did you lie, Ben?

Looking back, he knew exactly why Ben had lied. At eighteen, the knowledge that his father still lived, still existed in some form, no matter

Corps bases until she was four and a half, when her father quit the military and went to work for General Dynamics. The family settled in Montclair, a town 50 miles outside Los Angeles.

Over the next decade and a half, Hambly spun out tales of distant worlds for herself and a few friends—but never submitted them professionally. "I knew they were terrible. A lot of it was very derivative. And, being as socially inept as I was, the writing was not terribly convincing."

All that changed when she went to college, studying for her masters degree in medieval history at the University of California at Riverside. "When I was in grad school, I got heavily involved in karate. I sort of lived in the dojo, and it was like going to boot camp. I had a whole bunch of experiences with other people and all sorts of strange and wonderful things. When I returned to writing, after a hiatus of four years, my writing was com-

An Interview with BARBARA HAMBLY

BY MARC SCOTT ZICREE



For successful fantasy writer Barbara Hambly, author of *Children of the Jedi*, inhabiting a universe first charted by others was a familiar experience. "From an extremely early age, I was not only a reader, but a writer," she says. "And every time I got hooked on a universe—Sherlock Holmes, Edgar Rice Burroughs, the Oz books—I would write my own stories about it."

But, as with the young Luke Skywalker, the path to her rightful calling proved anything but smooth. "I knew I wanted to be a writer when I grew up, but everybody told me you can't make a living at it. So when I was five, I was trying to figure out an alternative job in case my chosen career path did not work out."

Hambly was born in San Diego, "mid-century" is as close as she'll come to giving an exact date. Her father was a Marine, and she lived on a succession of Navy and Marine



pletely different. I had learned how to deal with people and how to watch people. I had grown up."

But she still wasn't a professional writer—or a professional anything. "I got my degree just as the job market for college professors completely collapsed, so I spent a couple of years basically as an underemployed semi-bum." Her father arranged a job for her in the technical writing department of General Dynamics, "a complete no-brainer job." At the same time, she began work on her novel, *Time of the Dark*, the first in her Darwath Trilogy. "I knew the minute I started writing it that there was no way that I could be anything but a full-time writer." She looked up publishers in *Writer's Market* and sent the manuscript off. It sold on its first submission, to Del Rey. "I published my first novel without any connections," says Hambly. "The first writer to whom I ever spoke was Lester Del Rey, when he phoned me up two weeks after accepting my manuscript."

how changed, would have drawn him to that father as only an orphan could have been drawn... would have drawn him to the dark side. At eighteen, he would not have had the experience, the technical strength, to resist. Ben had known that.

The Force flickered in him, like a single flame on a windy night.

"Luke?"

Revenge on the Jedi, on their harlots and their brats. Burn and kill as they burned and killed your parents...

The image in his mind was of seared skeletons in the sand outside the demolished wreck of the only home he'd ever known. The stink of burning plastic, the desert heat hammering his head less terrible than the oily heat of the flames. The emptiness in his heart was a dry well plunging lightless to the center of the world.

That farm in the desert hadn't been much of a belonging-place, but it had been all he'd ever had.

When he'd gone back to Tatooine to rescue Han from Jabba the Hutt, he had returned to

that ruined farmstead on the edge of the Dune Sea. Nobody had taken up the land. Jawa had looted what was left of the house, probably as soon as the ashes cooled. The rooms around the sunken courtyard had collapsed. The whole place was only a crumbling subsidence, half filled with sand.

The markers he'd put on the graves of the people who'd been parents to him had been stolen, too.

Uncle Owen had given his whole life to the farm. It was as if he had never existed at all.

"Luke?"

He blinked. It wasn't a good idea.

"Luke, are you all right?"

"Oh please, Master Luke, try to remember who you are! The situation is quite desperate!"

He opened his eyes. The whole room performed one slow, deliberate loop-the-loop and Luke tightened his grip on the sides of the bunk in which he lay to keep from falling out, but at least Nichos and See-Threepio, standing over him, didn't try to

Illustrations By Vince Locke



clone duplicates of themselves, and the pain in his chest was far less than it had been. He felt deeply, profoundly tired.

Beyond Nichos and Threepio he could see the shut door of the small cell in which he lay: brightly illuminated, comfortable, with three other bunks and a couple of lockers and drawers. Clean, cold, and with an air of being barely lived in, except for his own black flight suit hanging in one locker, his lightsaber on a dresser top and the black cloak of a Jedi spread like a blanket across one of the other bunks.

Luke raised his arm and saw that he was wearing the olive-gray undress uniform of an Imperial stormtrooper.

The Jedi killed...

The Jedi killed...

He took a deep breath, summoned all of the Force away from the healing of his body—Nichos and Threepio immediately split into two again—and directed it inward on those memories like a cleansing light.

The voices in his mind yattered on for a bit, then scoured away.

He woke up again, weak and shaken. He couldn't have been unconscious for more than a few moments because Threepio was still explaining...

"...said that there was nothing wrong with you and you'd only mangle if you went to sick bay! We didn't know what to do..."

"We're going to shell Plaw-al," said Luke.

Both his companions looked at him in alarm. "We know that, Master Luke!"

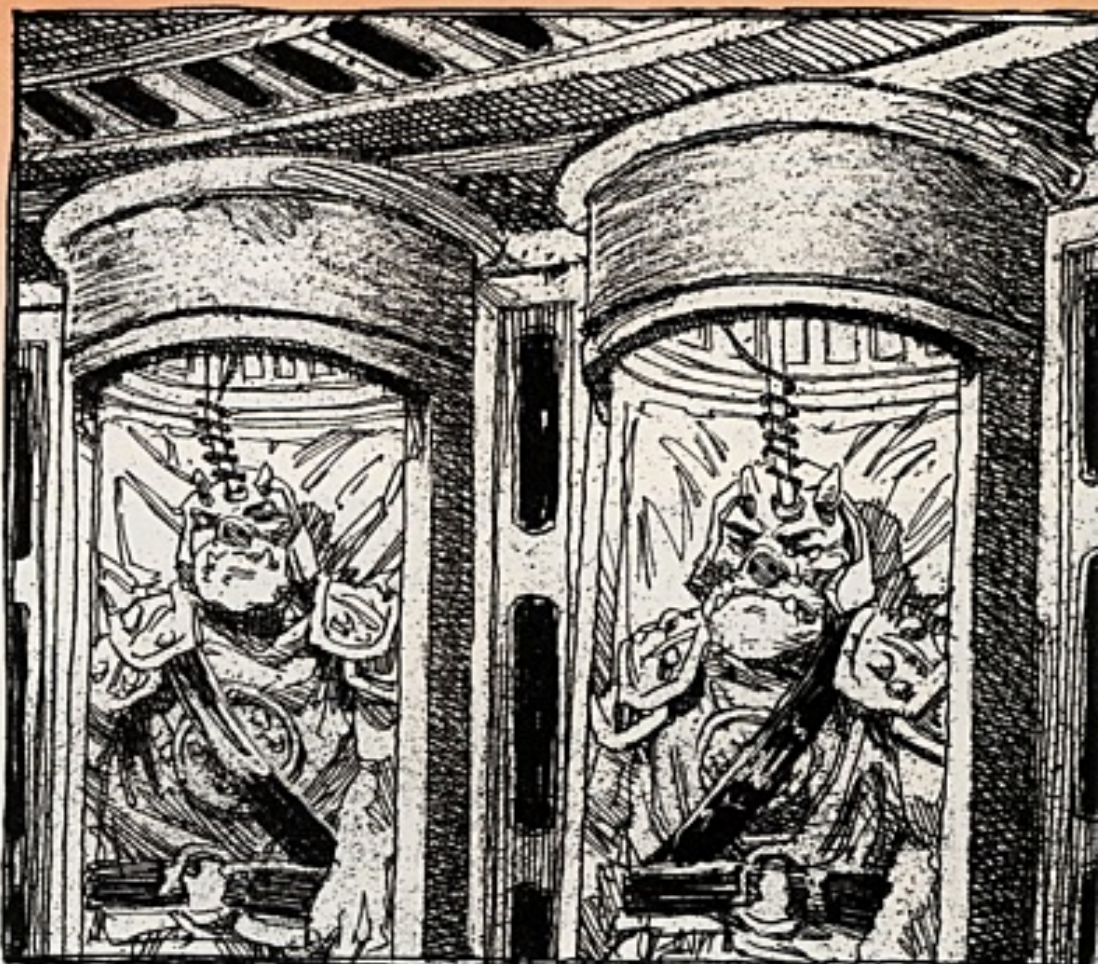
Luke sat up, catching at Threepio's arm as a wave of nausea swept over him; Nichos said, "We've been hyperjumping to half a dozen planets along the Outer Rim where the Empire hid its shock troops for this mission thirty years ago. The lander went down on Tatooine, Bradden, I don't know where-all. Everything's automated: landers, pickup, indoctrination..."

"Indoctrination?" said Luke. Another image came, distant and blurred through the ache in his head: a semi-

circular chamber heaped with unconscious Gamorreans, weapons still in their hands and the tiny, gray, parasitic morrts that clung to them even into battle beginning to recover from the stunrays and skitter nervously over the bodies. Two huge silvery droids of the old G-40 single-function type were moving among the bodies, pulling the Gamorreans to their feet—which G-40s could do with terrifying ease—and giving each an injection, then shoving them into the white metal coffins of single-man indoctrination booths that ranged along the curved back wall of the room.

He touched his forehead. A small circle of slightly roughened skin remained where the cerebral feed had been hooked in. The same thing, he realized, must have been done to him.

"Where are we?" He got up—carefully—and fastened his lightsaber to his belt as they stepped through the door, into a corridor smelling of met-



Time of the Dark appeared in 1982, and since then Hambly has been amazingly prolific, publishing 21 books, among them three *Star Trek* novels (*Ishmael*, *Ghost Walker* and *Crossroad*), two *Beauty and the Beast* books, *The Magicians of Night* (which pits a sorcerer against Nazi Germany), *The Bride of the Rat God* (a fantasy novel set in 1920s Hollywood) and two vampire books, *Those Who Hunt the Night* and the forthcoming *Traveling with the Dead*, both set in pre-World War I Europe. "I like doing historical settings," notes Hambly.

And now there's *Children of the Jedi*. When Hambly initially saw *STAR WARS* in 1977, little did she dream that she'd be writing about Luke, Leia and company 18 years later. "What impressed me about the film was that it all looked very used, that it wasn't

shiny and clean. There was a matter-of-factness to it."

Equally impressive to her was the character of Luke Skywalker. "I have always liked the psychology of the hero," she explains. "I know that dark heroes are very fashionable these days. But I have always liked the bright heroes. And it's not that they don't have flaws or problems,

but essentially I like characters who are heroes because they are good people in their hearts. And Luke Skywalker is quintessentially a good man, who has to deal with his power."

The path to *Children of the Jedi* was a surprise to Hambly. "I accepted an invitation to be at a rather small-potatoes convention at Brigham Young University, and virtually the only other guest there was Kevin J. Anderson, who has written a number of *STAR WARS* novels. He was editing the first of the short-story

al, chemicals, and cleaning solution. The walls were medium gray under smooth, even light; the deck underfoot vibrated with the faint hum of subspace cruising speeds. A boxy MSE-15 droid glided by, cleaning the floor.

"On the ship," said Threepio. "The... the Dreadnaught. The battlemoon Trooper Pothman spoke of. The giant vessel masked as an asteroid that fired on us. The *Eye of Palpatine*."

The *Eye of Palpatine*. The name rang familiar in Luke's mind. The voices had told him all about it in that long, hazy spell of memories that were not his own. Somehow he knew the dimensions of the ship, huge, more vast than even the biggest of the Super Star Destroyers, bigger than a torpedo sphere, with firepower to waste a planet.

Of course, he thought. It had been built back before the Death Star, when the Imperial Fleet still thought bigger was better.

"It wasn't a base on that asteroid, Master Luke," explained Threepio. "That asteroid was the ship, firing at us with an automatic gunnery computer..."

"Are you sure?" Luke could have sworn it had been a living hand on the guns. No computer had that kind of timing.

"Absolutely," said Nichos. "Nobody can get up into the gun decks. And there's nobody on board who can handle weaponry—not this kind of weaponry, anyway."

"Nobody..." said Luke. And then, "They're picking up troops..." He stopped himself, remembering the overgrown base in the forest, the forty-five helmets staring emptily from the wall. "Don't tell me there were still troops waiting."

They stepped into the troop deck's main mess hall. Ten or twelve enormous, white, furry bipeds were clustered nervously around the foot slots, pulling out

plates and swiftly sucking up everything smaller than bite-size through short, muscular probosci set under their four blinking black eyes. Several of them carried weapons—mostly legs wrenched off tables and chairs, it looked like—so Luke guessed they had to be at least semisentient.

There was a noise from the doors at the opposite end of the long room. The armed bipeds turned, raising their weapons. Seven tripodal creatures wandered in, baglike body masses swaying weirdly down from the central girdle of bone supported by the long legs, the tentacles between the hip joints dangling loose. Eyestalks rising above the body mass wavered with a motion that even Luke could tell was disoriented.

Two of the furry bipeds reached into the food slots and gathered as many plates and bowls as they could carry,

and, guarded by one of their chair-leg-bearing mates, crossed cautiously to the newcomers. The larger of the two fuzzies raised a paw, hooted something in soft, unintelligible crooning, and, when the tripods made no response whatsoever, held out the plates.

The tripods extruded feeding tubes from among the eyestalks, and ate. Some of them reached confusedly up with the tentacles to take the plates. The white furies remaining by the food slots wheeped and muffed to each other. The taller of the food bearers reached out with a curious gentleness and touched—patted—the nearest tripod in a gesture Luke knew at once was reassurance.

"That'll be enough of that, trooper!" The room's third set of sliding doors *hurshed* open, and a gang of about fifteen Gamorreans strode in. Some of them had wedged themselves into pieces of the largest stormtrooper fatigues obtainable by cutting out the sleeves, or had fastened chunks of the shiny white ar-



anthologies, *Star Wars: Tales from the Mos Eisley Cantina*."

Hambly agreed to write a story for the collection. "The title is 'Night Lily.' Everybody took characters from the cantina scene, and my particular assignment was this bizarre-looking alien couple you see for a second snuggling in the corner. And I thought, I'll write a story about this one alien falling desperately in lust with and seducing this alien of another species."

Once Anderson's publishers at Bantam Books learned Hambly was a *STAR WARS* aficionado, however, they had a further suggestion. "I got a call from my agent saying, 'They're offering you a *STAR WARS* novel.' I was very heavily scheduled already, but the idea of doing a *STAR WARS* novel was so delightful to me that I could not turn it down."

Children of the Jedi takes place 11 years after *Return of the Jedi*. "Thirty years prior to the start of the story, there was a small colony of Jedi hiding out from the Emperor's assassination attempts on the little planet of Belsavis," Hambly ex-

plains. "The Jedi were armed with silver engine tape. Others wore naval trooper helmets, and others still had the short-faced white stormtrooper helmets perched on top of their heads like hats. Ugbuz, in the lead, had donned a scuttle-shaped black gunner's helmet, and under it his warty, snouted face looked surprisingly sinister. All were armed to the tusks with blasters, force pikes, axes, and bows."

"The man's malingering! Everyone had a physical before signing up. That's Fleet regulations, and there's no excuse for this kind of thing! Too many damned malingerers on this ship!"

Ugbuz snapped his fingers. Another Gamorrean-Krok, Luke thought—headed for the food slots and coffee machines with the heavy, rolling stride typical of the race while Ugbuz and the others took seats at a table. Luke saw that Cray and Triv Pothman were among them.

Dim memories crowded back from the past several days. He remembered eating, sleeping, sometimes trying to convince his commanding officer to let him go to sick bay when the pain and dizziness got too bad... practicing occasionally in the ship's gunnery range, though his head ached too much for him to shoot well... with other stormtroopers.

In his memory they were all human.

The white fluffies moved back a little to let the Gamorrean stormtrooper get coffee for himself and his mates, scratched their heads and made cooing noises as they watched the group around the table with puzzled unease.

They, too, bore the fading singe marks of a cerebral feed, and Luke deduced that the indoctrination had taken on some species more firmly than on others. One of the tripods stumbled vaguely toward the stormtrooper table; it got too close and Triv Pothman swatted the thing with a vicious backhand, sending it stumbling among the chairs. The aging savant had shaved, and his face wore the hard expression of careless arrogance with which Luke was familiar among the troopers of the Empire; an utter sureness of position, the knowledge that whatever deeds he might commit, they would be sanctioned by those above.

The same look was on Cray's face.

Luke understood. He had felt like that himself for the past several days.

He sighed, and picked his way between the tables toward them, wondering if he could channel the healing of the Force sufficiently at this point to lead Cray out of her indoctrination. His head ached and every limb felt weighted, but the pounding nausea of the earlier stages of the concussion was gone. In a pinch, he thought, he could rally

enough concentration, enough power of the Force, to touch the Force within her.

The Gamorreans—or at least the Gakfedd tribe of them—were obviously born to be stormtroopers. They seemed to have made themselves thoroughly at home: the floor of the mess hall was littered with plastic plates, bowls, and coffee cups, rising to a drift almost a meter deep near the food slots themselves. MSE droids moved over and around the mess like foraging vermin, but were mechanically unable to pick up the dishes and return them to the drop slots that would take them back to the automated kitchens. Near one of the several sets of sliding doors, a stolid SP-80 droid was methodically washing a spatter of food stains off the wall.

"Captain." Luke saluted Ugbuz—who returned the gesture with military briskness—then took a seat next to Cray.

"Luke." Her greeting was casual, buddy-to-buddy. She'd cut off her hair—or Ugbuz, in his persona of a stormtrooper officer, had made her cut it. The centimeter-long bristle lay close and fine against her scalp. Without makeup, in the olive-gray uniform only slightly too large for her tall frame, she looked like a gawky teenage boy.

"Pull up a chair, pal, rest your bones. You figure the jump this morning was our last pickup? Get us some coffee, you," she added, with barely a glance in the direction of the two droids. "You want any Triv?"

"I want some coffee." The

plains. "The Emperor, knowing that any military mission against them was likely to be discovered, came up with this giant automated Dreadnaught ship that was going to blow the hell out of this little planet. It never arrived; something went wrong. But, of course, nobody knew of its existence.

The story starts where the ship has come alive again and is heading to destroy Belsavis, which is now a perfectly innocent little agricultural community. Luke and See-Threepio get picked up by this giant Dreadnaught. Meanwhile, Han and Leia are on Belsavis, searching for some kind of record of the Jedi colony, completely ignorant of the fact that this Dreadnaught is on its way. So Luke is dealing with a ticking clock. He can't mess around with the timing on this, he's got to destroy the thing."

But Luke encounters an unexpected difficulty. "He discovers that the reason the Dreadnaught did not activate was that one

elderly man grinned. "But I guess I'll have to settle for that gondar sweat those machines are puttin' out."

Cray laughed, easy and rough. It was the first time Luke had seen her laugh in months—oddly enough, the first time he'd ever seen her this relaxed. "You on rotation for the holo tapes, Luke?" she asked. "I dunno who stocked the library on this crate. Nothin' later than—"

"I need to talk to you, Cray." Luke nodded toward the open door to the hallway from which he'd come. "In private."

She frowned, her dark eyes a little concerned, though it was clear to him that she saw him as a fellow trooper. She probably remembered after a fashion that they'd been friends for some time, the same way she remembered her name was Cray Mingla, but probably didn't think much about it. Luke knew that at the height of the Emperor's power the Imperial troopers had been highly motivated and fanati-

cally loyal, but this depth of indoctrination was something he'd never before encountered. An experiment that hadn't been followed up? Something in use for this mission alone, because of its intense secrecy?

He took a deep breath and wondered how much of his present dizziness and disorientation was the lingering effect of the concussion, and how much a side effect of a too massive indoctrinal shock. He would need all the Force he could summon to break Cray out of this...

Cray got to her feet and trailed after Luke toward the doorway, casually kicking aside plates and an MSE as she went. Even her walk was a man's walk, adopted unconsciously, the way the Gamorreans seemed to have acquired Basic speech. Threepio and Nichos followed unobtrusively, and Luke let his hand slide down to loosen his blaster in its holster, thumbing the setting down to the mildest stun.

He never got the chance to use it.

He and Cray paused to let the white furies, still clutching their makeshift weapons, amble out of the door ahead of them. "I dunno what the ser-



vice is comin' to," muttered Cray, shaking her head. "Look at that. Gettin' recruits from all over the damn place. They'll be takin' festerin' aliens next." The tripods continued to wander aimlessly around the mess hall, bumping occasionally into furniture or tripping over the MSEs. Clearly the indoctrination that had worked so thoroughly on the Gamorreans had left them—whatever they were—totally bewildered. *Where would you put the cranial wires on them, anyway?* wondered Luke.

Then the doorway across the room swished violently open and a voice yelled, "Get 'em, men!"

It was the rival Gamorrean tribe of the Klaggs.

Ugbuz and his Gakfedds upended tables, dropped behind them as blaster bolts blazed and splattered wildly around the room. The Klaggs, too, wore bits of stormtrooper gear, engine-taped to their homespun and leather, and cried orders and oaths in Basic. Cray swore and hauled up a table into a makeshift barrier, blazing away in return with no regard for the deadly ricochets bouncing and zapping crazily in all directions; her first bolt caught a Klagg on his chest armor, hurling him back among his fellows as the others of his tribe ducked, ran, zigzagged into the room, firing as they went. Some were armed with blaster carbines and semiautos, others with slughtrowers, force pikes, and axes. Their aim was universally awful.

The two Gamorrean tribes clashed in thick waves of metal, flesh, and garbage, and began to beat and tear one another as if taking up the battle outside the *Huntbird* exactly where they'd left off. Cray screamed, "Scum-eating mutineers! Captain!" and plunged into the fray before Luke could stop her.

"Cray!" Luke ran two steps after her, the deck seeming to lurch beneath his feet, and collided with two frantic tripods that couldn't seem to locate the door three meters in front of them. With a roar one of the Klaggs bore down on him, swinging an ax. Luke ducked and nearly fell, shoved the tripods toward the door, caught up a chair, and deflected the ax; the Klagg struck him aside

Jedi Knight got on board, disabled the triggering mechanism that would start it, but was killed in the process," says Hambly. "Her consciousness has continued to live in the ship, eroded in the ensuing 30 years, until she's just a vague presence that Luke senses there. Gradually, she starts to help him and, in helping him, she becomes more of a living consciousness again, although without a body, her mind is in the ship. Luke realizes that he's in love with her and, when he destroys the ship, he will be destroying her."

Balancing all of this is another, lighter aspect of the story. "Because the mission was secret, there were little enclaves of stormtroopers put on the most-deserted backwater planets they could think of," says Hambly. "All of these people, with one exception, are dead now, so the Dreadnaught goes and picks up whoever it can find and indoctrinates them into the

mission. Which means that you have a troop of Gamorrean guards who believe that they're stormtroopers on this mission. You have Jawas. You have Sand People. You have extremely confused creatures who don't quite know where they are, because the indoctrination didn't work. And Luke has to get them all off before he blows it up."

Hambly's association with *STAR WARS* continues. In "Night Lily," the alien couple visits a restaurant in Mos Eisley owned by Jabba the Hutt. I did a little two-paragraph, throw-away riff on Jabba's personal chef. Then Kevin J. Anderson got the assignment of doing the second *STAR WARS* anthology, *Tales from Jabba's Palace*. So I got to write the story of Jabba's chef... which has to be the most thankless job in the galaxy!"

Marc Zicree is a Los Angeles-based writer.

and plunged after the defenseless tripods. It caught one of them by the leg, the poor thing screaming and flailing with its tentacles. It took all the Force Luke could summon just to get back to his feet, forget about levitating anything—he grabbed the chair again and swung it, slamming the Gamorrean full force in the back, then whipped his lightsaber free and planted himself in the doorway as the tripods fled wailing into the corridor.

The Gamorrean hurled a table at him, which Luke bisected, then struck at him with an ax at the same moment a ricocheting blaster bolt caught Luke glancingly on the shoulder. Either the blaster was turned fairly low or its power cell was nearly exhausted, but the jolt of it knocked him, gasping and confused, to the floor. He rolled, his vision blurring, blacking. Cut at the Gamorrean, who'd been joined by a friend, also wielding an ax—*double vision?* Luke wondered cloudily, but he took off one assailant's arm and tried to get to his feet and out the door. He couldn't—his head was swimming too badly for him to figure out why—and he could only slash upward at his remaining assailant, cleaving in half the table that slammed down on him before it could crush his bones.

The cold sick weakness of shock and the sensation of something being wrong with the gravity...

Then the Klaggs were gone, leaving a shambles of blood and broken furniture. Luke stayed conscious just long enough to switch off his lightsaber. ☹

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PRIZES: The winner in each category will receive: a limited-edition tin of Topps *STAR WARS* Galaxy Series 2 cards; one copy each of *A Guide to the Star Wars Universe*, *The Art of Star Wars*, *The Art of The Empire Strikes Back* and *The Art of Return of the Jedi* (courtesy of Ballantine Books); and a one-year subscription to *SWGM*. Honorable Mentions will receive a one-year subscription to *SWGM*.

Winners' designs, plus those of some Honorable Mentions, will be published in Issue #7 of *SWGM*.

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MARVELOUSLY SILLY ALIENS

Marvel created some
classically campy creatures
for its *STAR WARS* comics

BY CHARLIE NOVINSKIE

► If you go by the strict definition of an "alien" as a being from a strange or foreign place, then virtually every character in *STAR WARS* is an alien—to us Earthlings, anyhow. But in dubbing this the "All-Aliens Issue," the editors had in mind the myriad non-humans that populate the *STAR WARS* galaxy.

Plenty of aliens fitting that

movies with the nonsense presented on TV in the 1960s—harmless frolic then, silly baloney now. Still, in the scheme of *STAR WARS* things, it's worth looking back at the comical gaggle of creepy-crawling, bug-eyed, slithering and hopping "aliens" concocted for those paneled pages.

Let's begin with the tale of Jaxxon, as representative of the bizarre otherworlders from the Marvel days as any. Contrived by writer Roy Thomas, Jaxxon made his comic debut in Issue #8. Jax, as he was known, was a six-foot, green rabbit, yet of a breed stranger than anything Alice encountered in Wonderland. This bunny, you see, was armed with a laser pistol and could throw a high-kickin' rabbit punch.

Technically, Jax was from the species *Lepus carnivorus*, a meat-eating, rocket-riding order of aliens. Jax joined Han Solo and a rag-tag band of fellow adventures—Jimm the Starkiller Kid, Amaiza of the Black Hole Gang and Don-Wan Kihotay, an old-timer who thought he was a Jedi Master—in helping defeat Serji-X Arrogantus and his Cloud Riders on the planet Aduba-3.

Marvel writer David Michelinie's brand of strange and furry

COMICSCAN



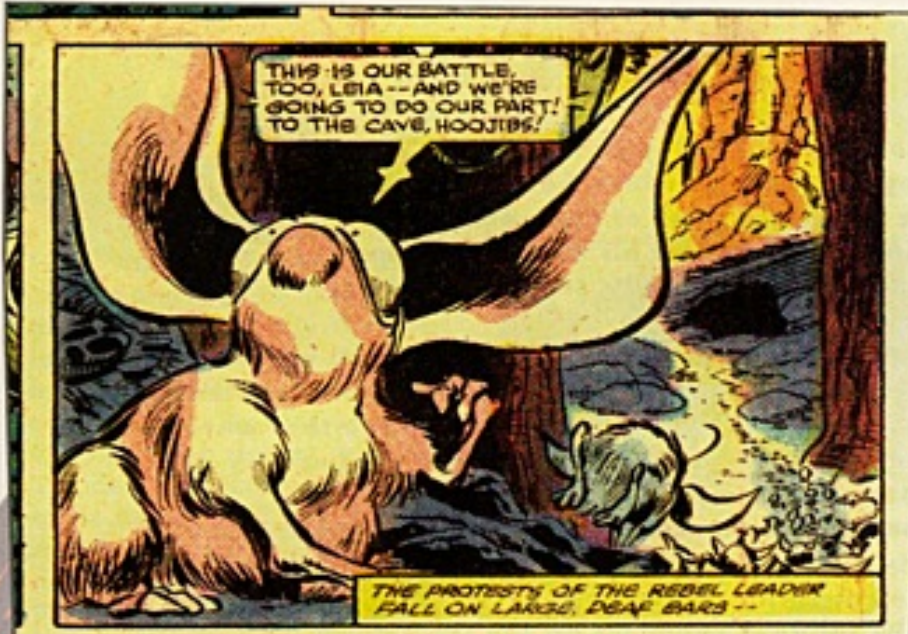
description have been featured over the years in the *STAR WARS* comic books—and not just ones introduced in the movies. Recently, Dark Horse Comics has created a pantheon of memorable creatures, such as Boma, rancor-like beasts, and the flying Dxun monsters, both found on Onderon in *Tales of the Jedi*. That series also gave us Master Thon, an extremely advanced Jedi.

And then there are the so-called aliens in the old Marvel *STAR WARS* comics. At the time the 107 issues were produced, from 1977-1986, they might have been fun, but nowadays fans dismiss them as campy creations. Next to the Dark Horse series, it's like comparing the recent Batman

FANS SAY
JAXXON AIN'T
MUCH OF AN
ALIEN, EITHER.
DITTO FOR THE
DARKER, LURK-
ING HERE IN
THE BACK-
GROUND.

creatures occupy a similarly outrageous warren in the comics. They popped up in Issue #55, in which the Rebel Alliance was searching for a new base on the planet Arbra. There they encountered the Hoojibs, rabbit-like critters more closely resembling Earth's cottontailed mammals, but with one major difference—they were telepathic! Behind their leader, Pliff, the creatures also possessed the ability to draw power directly from animal or plant matter.

Arbra harbored a more sinister, if equally ludi-



crous alien entity. The planet that at first seemed quite serene had its dark side, cleverly named The Darker. Green and semi-reptilian in appearance, this being, cloaked in red robes, was the embodied evil of the former residents of Arbra. It inhabited an ancient city deep in the bowels of the planet.

The Darker was created after the Arbrans successfully drained themselves of their instinctual anger, fear and hatred. Unfortunately, that dark energy couldn't be destroyed, and it reemerged as The Darker. Undiscovered for eons before the Rebel forces arrived, The Darker manifested itself upon Artoo-Detoo. A possessed Artoo lured Chewbacca, See-Threepio and a handful of Hoojibs to its lair. Ultimately, The Darker was destroyed during a heated battle with Chewie.

A central theme in the Marvel comics was the Rebels' never-ending search for safe bases as they eluded the powerful clutches of the Empire. And everywhere, as they did on Arbra, the Rebels inevitably encountered the planets' natives, friends and foes alike.

The Marvel-ized Rebels traveled to many water worlds, but none more fantastic than Iskalon in Issue #74. Iskalon had no land features and was populated by a peaceful race of gilled, water-breathing beings. Primor was the oldest and therefore the leader of the Iskalons. Underwater pavilions were built on the ocean's floors to provide the air-breathing Rebels a place to stay. Life-long friendships were formed between the Rebels and the Iskalons.

Less friendly was an alien species, the Hiromi, that the

**IN THE WORDS
OF ELMER
FUDD, THE
HOOJIBS WERE
"SIWWY WAB-
BITS."**

Rebels met on the planet Zeltros in Issue #104. A beetle-like species with long, protruding antennae, the Hiromi were obsessed with conquest and skilled in the use of deceit as a tactical weapon in striving to achieve world domination. Indeed, these Machiavellian little bugs were responsible for setting up a clash between the Ewoks and a group of aliens called the Lahsbees (see Threepio's accompanying story).

No more than five feet tall, the diminutive Hiromi all dressed alike—and gaudily so—in red boots and hats, tan pants and purple jumpsuits that loosely fit over their chubby bodies. The get-ups made them one of the most recognizable—and silliest-looking—species in any galaxy.

The Hiromi's bad taste in fashion may or may not have contributed to their ineptitude as they buzzed around the universe in their own bug-shaped spaceship in search of people and places to conquer. Even the best laid plans of the Hiromi seemed to go awry.

For instance, after capturing the world of Zeltros, the Hiromi were confused as to what to do next—no doubt because they'd never actually captured anything before. Using his newly seized authority, their leader, Hookyr the First, ordered that a huge celebration be held to mark their victory. However, the party quickly ended when the Hiromi were themselves captured by the Tofs, a green-skinned species of vicious, swashbuckling pirates.

Not all the alien treatments in the Marvel comics were so blatantly frivolous. Consider the comics' use of a species that hailed from Varl, a dying planet revolving around the white dwarf star



**PRIMOR, THE
LEADER OF THE
ISKALONS,
BECKONED THE
REBELS TO
THEIR UNDER-
WATER WORLD.**

See-Threepio's Favorite Comic Aliens



As a protocol droid, boasting fluency in six million languages, who better than golden-throated Threepio to remark on some of the more outlandish species that he and his masters encountered on the pages of Marvel's *STAR WARS* comics.

CHIAKI - Dear me, these serpent-like creatures, which are natural predators to the inhabitants of Iskalon, gave master Luke and me quite a scare! I could not wait to leave that water planet. Just seeing that much aqueous matter through my photo-receptors made my circuits feel rusty!

GUNDARKS - These large, brontosaurus-like creatures have beady eyes and a large central mouth opening. Their long, sticky tongues never let go after they latch onto something, so I highly recommend staying out of the Gundarks' range.

LAHSBEES - These cat-like aliens

reside on the planet Lahsbane. Pink or blue in color, Lahsbees stand upright on their hind legs and average two feet in height—in their adolescent years, that is.

HUHKs - These are what Lahsbees turn into when they reach puberty. Huhks range in height from six to eight feet, making them even larger than an average Wookiee. And they are very warlike in nature, so running into an irritated Huhk can be quite an unpleasant experience! Master Luke had a

number of encounters with the Huhks.

M'USTS - These primitive aliens live in caverns

on an unspecified planet (see *Issue #46*). There they worship eternally burning fires.

SEA-DRAGONS - Equivalent to Earth's Loch Ness monster, this species is found on an unnamed water world in the Drexel star system.

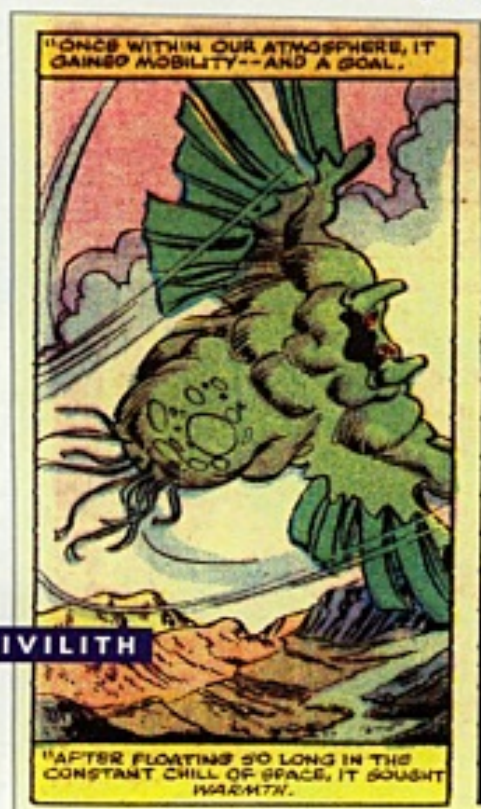
SEPRS - This reptilian species lives on Serphidi, the fourth planet from Belial.

SLIVILITH - These massive, bat-like creatures possess little intelligence. Memory probes indicated that the Slivilith floated through the vastness of space before finally landing on the planet Arbura, where they were destroyed by the Hoojibs and the Rebel Alliance during an attack on the planet's geothermal power rods (see *Issue #55*).

SPINERS - This race has quills covering their bodies. Because the quills can be used as defensive or offensive weapons, Spinners are excellent fighters. Hedji is one of the few remaining Spinners, and Master Solo speaks highly of his warrior skills.



HUHK



SLIVILITH



SEA-DRAGON

ArDOS. Known as Hutts, these beasts had huge, bulbous heads and thick, blubbery, legless bodies that ended at a very functional and muscular tail.

One of the longest-living species in the galaxy, many Hutts left their decaying homeland and settled on other planets, where typically they led less-than-moral lives. The most infamous Hutt was Jabba, who established a notorious crime syndicate on desert world of Tatooine and became one of the most despicable figures anywhere. Of course, Jabba's renowned nastiness, and that of his wide web of cronies, were key elements in the *STAR WARS* movies, but they were successfully spun into the Marvel comics, too.

While the two mediums shared plenty of other aliens, Marvel's *STAR WARS* series remains an exclusive, though often farcical repository of fantastic creatures that could never (should never?) exist on in any *STAR WARS* movie. Yet that's what makes those now classical-



ly campy comics such a Marvelous adjunct to their silver-screen inspirations. ☺

Charlie Novinskie, Topps Comics' sales and promotions manager, is a long-time admirer and collector of *STAR WARS* comics.

THE BADLY DRESSED HIROMI WERE EQUALLY INEPT AS WOULD-BE CONQUERORS.

Bright Future for Dark Horse

While Marvel's *STAR WARS* comics—goofy aliens and all—occupy a peculiar place among the movies' collectibles, on a more serious note, Dark Horse Comics continues to keep the saga alive in that medium. In the coming months, Dark Horse will release a number of titles—including several all-new series—that are sure to create a stir across the galaxy.

The new *Jabba the Hutt* series launched in March, the same month the *Vandelhelm Mission Star Wars Classic* one-shot was released. The second of the quarterly *Jabba* installments is set for June. Like the first, it is written by Jim Woodring, penciled by Art Wetherell, but the cover art is by Mark Harrison.

April marks the launch of another Dark Horse *Droids* four-issue monthly series starring Threepio, Artoo and Unit Zed. In a story called "Droids Rebellion," which takes place within the five years before *A New Hope*, the intrepid trio pursues Olag Greck across the galaxy and is swept up in an

uprising of renegade droids. All four issues are written by Ryder Windham, with art by Ian Gibson and covers by Kilian Plunkett.

Dark Horse's highly anticipated new *River of Chaos* four-issue

monthly series launches in May. A romantic tale involving a young Imperial officer and a Rebel sympathizer, it occurs between *A New Hope* and *The Empire Strikes Back*. The series is written by Louise Simonson, pencilled by



June Brigman and inked by Roy Richardson, with covers by Brigman and Richardson.

Rebel pilot extraordinaire Wedge Antilles stars in his own monthly comic series, beginning in July, called *X-Wing Rogue Squadron*. Wedge's adventures, which occur about three years after the events in *Return of the Jedi*, also will be adapted for a series of novels of the same name from Bantam Books.

Finally, a comic adaptation of Bantam's best-selling *Heir to the Empire* trilogy, written by Timothy Zahn, will begin a six-issue monthly run beginning in September. The comics are written by Mike Baron, with art by Olivier Vatine and Fred Blanchard.

STAR WARS TALES FROM MOS EISLEY



KINDA
CROWDED...
MIND IF I
JOIN YOU,
OLD
TIMER--?

story by Bruce Jones • art by Bret Blevins • lettering by Michael Taylor • coloring by Perry McNamee • editing by Peet Janes



SUIT YOURSELF,
BUCKO-- IF YOU DON'T
MIND BREAKIN' BREAD
WITH A MAN OF 90...

THANKS.
I'M BEZZEM.

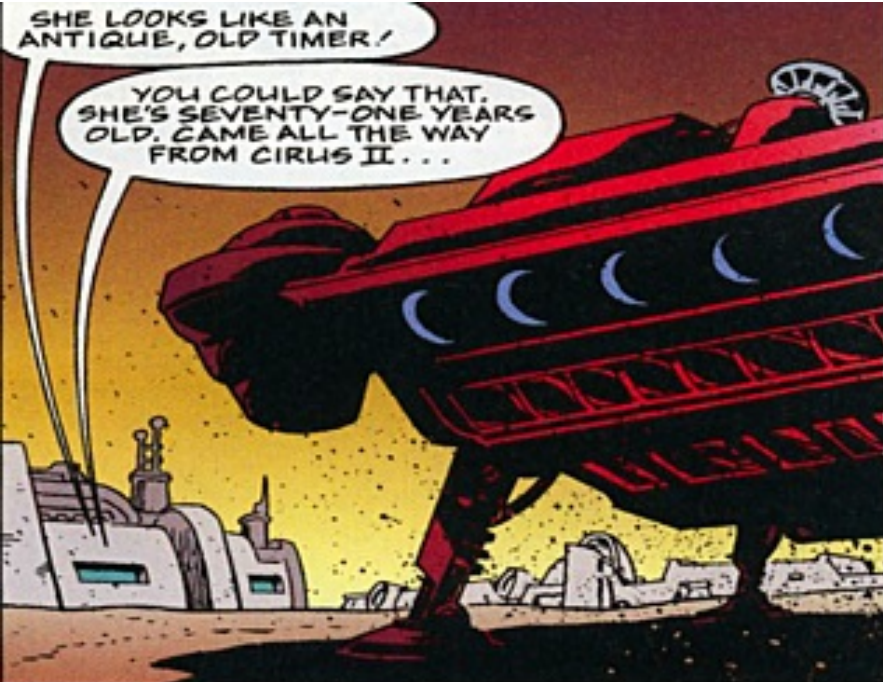
SAY YOU'RE
A TRIM OLD
TROOPER FOR
90!



TEM CHESKO. AND TROOPIN'S
GOT NOTHIN' TO DO WITH IT. I'M
A CARGO JOCKEY. BEEN ONE
ALL MY LIFE. SEE THAT CRAFT
OUT YONDER? JUST SET HER
DOWN THIS MORNING.

LAST LEG OF MY LAST
SYNTHONIUM CRYSTAL
HAUL...

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SHE LOOKS LIKE AN ANTIQUE, OLD TIMER!

YOU COULD SAY THAT. SHE'S SEVENTY-ONE YEARS OLD. CAME ALL THE WAY FROM CIRUS II...



YEAH? HOW LONG IT TAKE YOU?

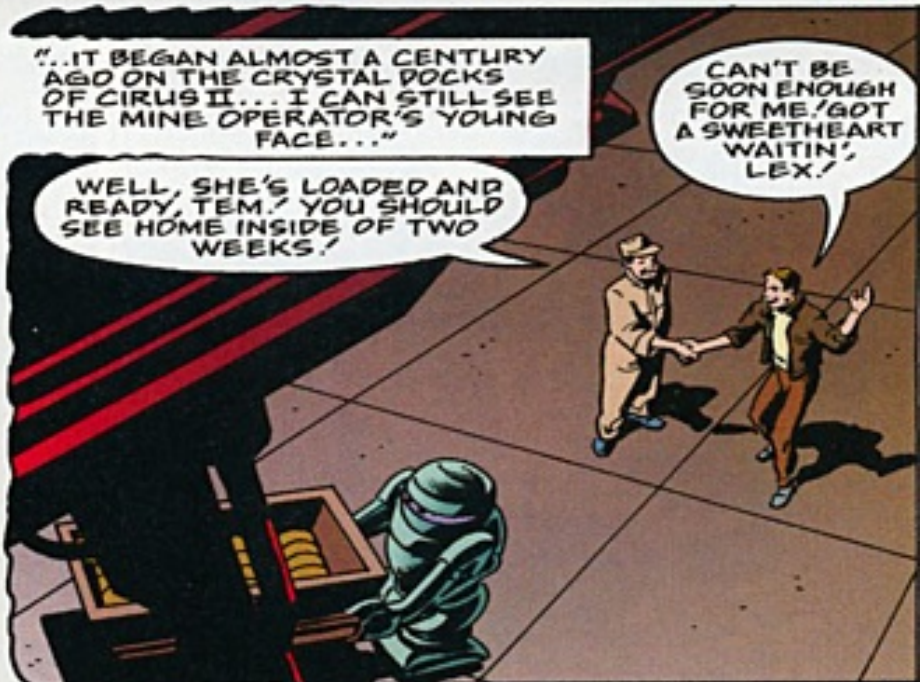
SEVENTY-ONE YEARS...



CHOKES! -- WHA--? MY PAL GREEDO MADE THAT RUN IN HIS JUNK-HEAP IN LESS THAN FIVE CYCLES!

QUIT GAGGIN' ON THAT BLUE DWARF, BUCKO AND I'LL TELL YOU THE STORY.

I'VE SPENT MY ENTIRE LIFE IN THAT SPACE CRAFT... OR CLOSE TO IT...



...IT BEGAN ALMOST A CENTURY AGO ON THE CRYSTAL DOCKS OF CIRUS II... I CAN STILL SEE THE MINE OPERATOR'S YOUNG FACE...

WELL, SHE'S LOADED AND READY, TEM! YOU SHOULD SEE HOME INSIDE OF TWO WEEKS!

CAN'T BE SOON ENOUGH FOR ME! GOT A SWEETHEART WAITIN', LEX!



"I COULD HARDLY WAIT TO GET BACK HOME, TO SHAKE THE SPACE DUST OFF MY CLOTHES. I WAS BARELY TWENTY-TWO..."



NOTHING TO DO FOR TWO WHOLE WEEKS BUT PLAY HOLOGAMES, WATCH VIDS, AND TAKE IT LIGHT!

"THEN
IT
HAPPENED..."

ASTEROID!

SENSORS SHOW DAMAGE
TO SECTION 7...

...CRAFT MAINTAINING
POWER, THANK THE
FORCE!

"I WAS STILL
MOVING...
BUT THE
WORST WAS
YET TO
COME..."

HYPERDRIVE'S
OUT! RUINED!
COMLINK'S
GONE TOO!

--GOT
TO CALCU-
LATE DISTANCE
TO NEAREST
SERVICE PLANET.

TEN PARSECS
AWAY! THAT'S SIXTY
YEARS OR MORE!

...SIXTY YEARS ALONE
ON THIS LITTLE SHIP...
I'M... I'M... A
PRISONER OF THE
STARS...

...ALONE...
FOR A LIFETIME...

...MAIA... SOB!&
...MAIA...

"I PUT THE SHIP ON AUTOMATIC... AND THEN
I QUIETLY, AND VERY DELIBERATELY... WENT...
OUT... OF... MY... MIND..."





"I FOUND HER BY A QUIET JUNGLE POOL..."



MILLIE!
WHAT IN THE
WORLD--

I DO NOT
PLEASE YOU,
TEM CHESKO...

I WAS GOING TO
WADE INTO THE
POOL... SHORT
CIRCUIT MYSELF...



MILLIE,
LISTEN TO
ME!

YOU MEAN
MORE TO ME
THAN ANY WOMAN
I'VE EVER KNOWN!
ANY WOMAN.
YOU'LL ALWAYS
BE HERE IN
MY HEART,
MILLIE...



...ALWAYS
BE HERE IN
MY HEART...

"THE HEALTH PROBLEMS
BEGAN ON MY 61ST
BIRTHDAY..."



TEM
CHESKO!

MILLIE!
...THE
MEDPAC...
HURRY...

"MILLIE WAS AN EXPERT
AT MEDICAL PROCEPURES.
SHE DID HER BEST...
BUT ALL THOSE YEARS
IN CONTAINMENT TOOK
THEIR TOLL, I GUESS...
MY KIDNEYS WENT
NEXT..."



LET ME DO THAT,
TEM CHESKO,
YOU NEED
REST...

QUIT ACTING
LIKE A MOTHER,
YOU BAG OF
BOLTS!



MILLIE... I-
I'M SORRY...
I DIDN'T
MEAN--

LIE
STILL
NOW, TEM
CHESKO...
SLEEP...

"TOWARD THE END,
I WAS MOSTLY
BED-BOUND...
BUT MILLIE, EVER
ATTENDANT
MILLIE, NEVER
AGED... NEVER
WORE OUT OR
GREW TIRED..."



HAPPY
BIRTHDAY,
TEM CHESKO...

MILLIE,
BLESS YOU!
HOWD YOU
EVER GET
EIGHTY-SIX
CANDLES ON
THAT THING?

"DECADES LATE OR NOT, THE CARGO HAD TO BE DELIVERED... THE COMPANY HAD TO COME FIRST, I HAD A CONTRACT..."



IT'S UP TO YOU NOW MILLIE, TO SEE THE CRYSTALS GET DELIVERED.



"I HANDED HER THE LASER KNIFE..."





WHERE ALIENS ARE FAIR GAME

*LucasArts Entertainment has given new life
to the wondrous creatures that inhabit
the STAR WARS computer and video games*

BY SUE BERKEY

■ Squaring off against a worthy opponent is the prime objective in any action-based computer or cartridge game. Human assailants may offer immense challenges, but they're no match for opponents of the alien variety, whose size, strength, moves and weapons are a mystery until the moment of truth.

The *STAR WARS* universe offers a multitude of unsavory aliens ripe for conflict with Rebel do-gooders. Smugglers, bounty hunters and nefarious creatures—who often made little more than cameos in the movies or literature—have starring roles as unrelenting enemies in the current line-up of *STAR WARS* interactive games. In LucasArts Entertainment Company's new CD-ROM action game, *Dark Forces*, and its trilogy of *STAR WARS* Super Nintendo games, alien enemies add challenge, diversity and fun to game play. They also provide game designers with the chance to go "Hoth hog" wild



giving new life to old foes and creating never-before-seen alien adversaries, all of whom are ready to challenge players.

Consider the questionable clientele at the seedy cantina in Mos Eisley, or the low-life entourage in Jabba the Hutt's palace. Fascinating and frightening aliens make those scenes among the most memorable of the *STAR WARS* movies. But usually the films offer only a tease, a brief glimpse at the otherworldly denizens that inhabit the *STAR WARS* universe. The subsequent games, though, give real "byte" to many of those characters.

Aliens play leading roles in *Dark Forces*. In the game, untried *STAR WARS* hero Kyle Katarn must locate and destroy the Empire's new secret weapon, the darktroopers. During his dangerous journey, Kyle encounters numerous sordid citizens affiliated with the dark side and its renewed effort at galactic destruction and domination. The Empire has employed Jabba the Hutt and his wretched ring of smugglers and bounty hunters to aid in transporting the raw materials necessary to construct a new army of super stormtroopers. Besides confronting Jabba on his cruiser, the player battles Gamorrean guards, a slew of three-eyed Ree-Yees creatures

GAME ROOM

ALIENS FROM
DARK FORCES
(CLOCKWISE
FROM TOP):
KELL DRAGON;
REE-YEES;
THE TRASH
COMPACTOR
MONSTER; AND
BOSSK.



and Bossk, the reptilian bounty hunter.

"In deciding which aliens to include in *Dark Forces*, I considered how they could contribute to game play and how interesting they looked," says *Dark Forces* lead artist Justin Chin. A perfect example is the piggish Gamorrean guard, Jabba's memorable henchman from *Return of the Jedi*. In the game he's a slower-than-normal character

because he's so big, but he carries an ax with which he can inflict a great deal of damage.

Then there's the goat-faced smuggler Ree-Yees, another of Jabba's cronies, also encountered in *Jedi*. To make the game more interesting, a whole band of Ree-Yees try to thwart Kyle's progress. Possessing two kinds of fighting moves—thermal detonators and hand-to-hand—they're particularly dangerous.

Bossk and his gaming clones are smart. The concussion rifles



IN SUPER STAR WARS, LUKE'S ALIEN FOES INCLUDE BANTHAS, TUSKEN RAIDERS AND ALL SORTS OF NEFARIOUS CREATURES IN THE CANTINA.

seconds. Some of those creatures are especially intriguing for game designers, giving them the chance to develop characters and story lines that had previously been left to the imagination.

"Take dianoga, the monster in the trash compactor in *STAR WARS*," says Chin. "In the movie, you only see that one eye popping out of the sludge when it grabs Luke. *A Guide to the Star Wars Universe* describes it as having seven tentacles, and we thought that sounded pretty cool. We also gave it a huge mouth with sharp teeth." Dark

Forces players encounter dianoga in the sewers of a small city that's home to a weapons engineer whom Kyle must track down.

Likewise, Super Star Wars fleshes out Tatooine's famous womp rats, the elusive critters Luke boasts of hunting when his marksmanship is on the line during the seemingly impossible mission to destroy the Death Star. In the video game's Tatooine desert level, after Luke battles not only womp rats, but also Tusken Raiders, Jawas and banthas, he meets up with the level's "boss," a giant mutant womp rat. (A boss is the generic term for a particularly tough and large enemy that provides the final challenge on a game level.)

Remember the mynocks, the flying, lizard-like parasites that attached themselves to the *Millennium Falcon* while it was inside the

they carry work best at long range, so they keep their distance. The guns are powerful, and the Bossks are quick with them.

Players confront these dastardly derelicts in several locations in Dark Forces: on Jabba's cruiser and other smugglers' ships; at the fuel station where Kyle must hijack a ship; and on Nar Shaddaa, the smugglers' hangout introduced in the *Dark Empire* comic books.

Familiar creepy creatures inhabit the cartridge games, too. "Just about any alien that appeared in the three films is in the cartridge games. They're recognizable, and *STAR WARS* fans expect to see them," says Jon Knoles, background artist and lead animator for the Super Nintendo games Super Star Wars, Super Empire Strikes Back and Super Return of the Jedi. "We've incorporated the wampa from *Empire*, the rancor from *Jedi* and a lot of the aliens from the cantina. In some cases we've taken aliens that were hidden in the background of a movie or were touched on in the *STAR WARS* literature and included them in the games.

"If the player only battled the enemies that Luke, Han, Leia and Chewie battled in the movies, it would be pretty limiting," adds Knoles. "There weren't as many creatures involved in the action of the movies as are needed for the games, which have so many side plots. For instance, when Luke makes his way through the cantina to meet Han in Super Star Wars, he fights all kinds of aliens. That didn't happen in the movie, but it makes the game more fun. It lets the player see some of the things those aliens are capable of doing."

Many aliens from the movies existed only as a line of dialogue or were on screen for just a few



giant space slug in *Empire*? "We've managed to squeeze those things into all three *STAR WARS* Nintendo games. We figure they're like rats—they're all over the place," says Knoles.

"One of our favorite aliens came from the scene in *STAR WARS* where Artoo-Detoo and Chewbacca are playing a holographic chess-like game on the *Falcon*," Knoles continues. "Artoo's playing piece was beating Chewbacca's, and we really liked the look of that monster.

So we named it Calhar and made it the boss in the cantina level of Super Star Wars. It's like a little trivia game for players; they know they've seen the creature before, but they may not recall from exactly where."

While expanding on an existing alien can be a tough task, creating characters from scratch can be an even larger challenge for game designers. "The one new alien we created just for Dark Forces is the krayt dragon,

from the original *STAR WARS* novel," says Chin. "To scare Sand People away from Luke, Obi-Wan Kenobi imitates a krayt dragon's call. We wanted to have a scene in the game like the one in the movie where Luke battles the rancor in Jabba's palace, so we put the krayt dragon in a pit on Jabba's cruiser. When Kyle is captured by Jabba, he's thrown into the pit.

"My vision of the dragon was this large prowling creature with a low, wide stance that leaps like a cat," adds Chin. "When we showed the 3-D model to Lucasfilm, we ran into a little snag. Even though they loved it, it turned out that Ralph McQuarrie had recently painted a krayt dragon, and it didn't look like ours. So we had the option of either changing our dragon to match McQuarrie's or renaming our creature. It made sense to rename ours, so in Dark Forces the krayt dragon has a cousin—the kell dragon."

In creating all-new alien adversaries for the Super Nintendo games, the designers took their cue from the different *STAR WARS* environments. In Super Star Wars, Tatooine's desert landscape gives rise to crab-like monsters. On Hoth in Super Empire Strikes Back, players battle Hoth hogs, a cross be-



LUKE HAS HIS HANDS FULL IN SUPER EMPIRE, TOO, BATTLING (FROM LEFT) A GIANT WAMPA, DAGOBAH'S SWAMP BEAST AND HOTH HOGS.



tween a boar and a snow monster. The boss on Dagobah is a gigantic swamp beast that lives under water and has thousands of eyes. "It could be the creature that swallowed Artoo and spat him out in the movie," says Knoles, "but you never saw that creature, so this is our chance to make it up."

Regardless if they appeared in the movies or were concocted anew by the designers, aliens play an integral role in all the *STAR WARS* games. "In addition to making the action faster and more furious, casting aliens as enemies can surprise players with something they didn't expect to see," says Knoles. "They may be expecting stormtroopers and Imperial walkers, or Jabba and the rancor beast—which, of course, we give them. But they're not necessarily expecting new aliens and creatures. We want to make sure players don't always know what's around the next corner." ☺

Sue Berkey is a freelance entertainment writer based in California.

C R E A T I V E

A special team of crafty wizards at Industrial Light & Magic gave cinematic life to a bevy of STAR WARS aliens

BY MARK COTTA VAZ

There are innumerable wonders in the *STAR WARS* universe, from the twin suns burning above the desert wastelands of Tatooine to the space station Death Star. But arguably the most beguiling element in the series is the wondrous variety of aliens, droids and other assorted creatures. There are such heroic figures as Jedi Master Yoda, the droids Artoo-Detoo and See-Threepio, the towering Wookiee Chewbacca and the amphibious Rebel star cruiser commander, Admiral Ackbar; evil schemers such as blubbery Jabba the Hutt and his court of alien underworld fiends;

and such rabid monsters as the wampa ice creature of Hoth, the rancor beast and the asteroid-crawling space slug, as well as such domesticated creatures as the tauntauns of Hoth.

A FOAM-RUBBER TAUNTAUN PUPPET WAS BUILT AND THEN FILMED, USING STOP-MOTION ANIMATION, BY PHIL TIPPETT (LEFT). THE PUPPET WAS CONTROLLED WITH A FLEXIBLE ARMATURE.

Dreaming up and creating George Lucas' unearthly species was the task of Industrial Light & Magic's creature shop. Every possible creature effect and technique was used throughout the trilogy: Yoda was an old-fashioned puppet; the tauntauns were realized as miniature armatured puppets animated with frame-by-frame stop motion; Chewbacca and the droids were actors dressed in elaborate costumes; and Jabba was a full-scale, articulated, foam-latex creation brought to life by a team of off-camera puppeteers.

Creating creatures is one of the hallowed arts of movie effects. The direct lineage, and inspiration, for today's creature shop artists stems from the work of Willis O'Brien, who created and animated, with stop-motion magic, the furry ape puppet in 1933's *King Kong*, and Ray Harryhausen, whose stop-motion creations included animated prehistoric creatures and mythological monsters for such films as *The Beast from 20,000 Fathoms* (1953) and *Jason and the Argonauts* (1963).

Stop-motion animation of models has been a traditional resource for bringing gigantic monsters to life. Stop-motion puppet making is an exacting art, requiring both the machining of a skeletal steel armature and the sculpting, molding and dressing of the creature form itself. Despite stop motion's artistic, technical and time-consuming demands, the technique often allows for greater



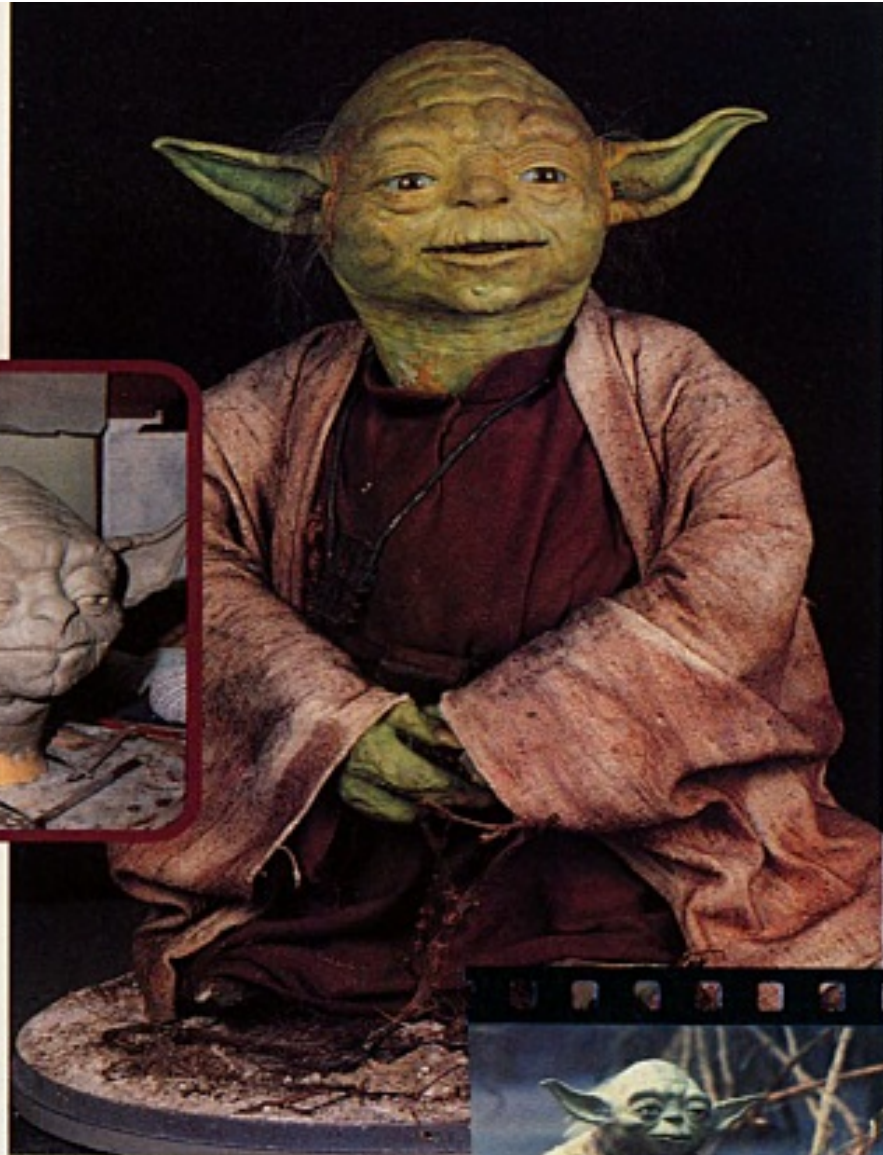


control, and a more realistic look, for a creature shot. The tauntaun, for example, had originally been planned as a full-scale mechanical effect but did not look sufficiently realistic, and a stop-motion puppet was used instead.

The process for creating the tauntaun, and similar puppet effects, usually requires sculpting the figure, making a mold with an armature placed inside, injecting foam rubber, baking to vulcanize the rubber, then completing the finished puppet with the appropriate paint, costume, hair or other detailing. Once a master puppet mold has been made, extra copies can always be recast—a necessity given the punishment a foam body gets from the hot lights during filming and the physical handling by an animator.

But while the foam-latex skin may perish, a well-machined armature endures. Armatures—which can comprise upwards of 100 separate parts, each machined to a tolerance of 1,000th of an inch—are key to successful puppet animation. When expertly designed, an armature duplicates the flexibility range of actual joints, with wire supports

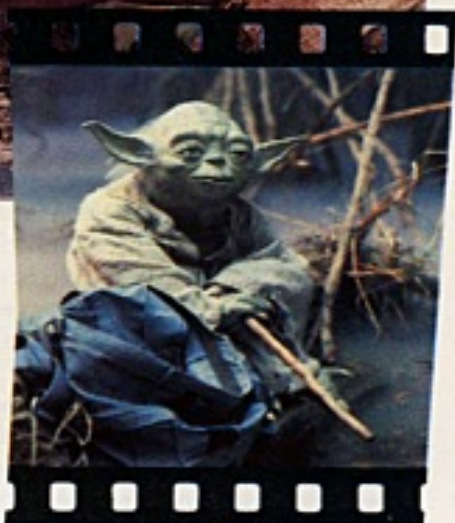
AFTER YODA'S LOOK WAS FINALIZED IN DRAWINGS, A LIFE-SIZED PUPPET WAS CONSTRUCTED. THE DAGOBAN SET WAS BUILT ON RAISED PLATFORMS, ALLOWING FRANK OZ TO CONTROL YODA FROM UNDERNEATH.



often used to create such delicate moving parts as fingers and toes. The more flexible the armature, the better the animation that can be produced as a stop-motion artist puts a puppet through the succession of fixed positions.

Stop-motion animation itself is a painstaking process. The best simulations of motion require manipulating the particular figure with 24 separate, incremental movements each second, one for each frame of film shot (24 frames per second is the standard speed for shooting live-action, as well). The stop-motion artist must have extraordinary patience while working, an ability to get into a special zone of focused concentration.

Not all *STAR WARS* creature work required such exacting techniques. The fearsome wampa was a hand puppet designed by Jon Berg and animated by Phil Tippett, who merely had to flash the Yeti-like monster in one quick, less-than-a-second close-up. The space slug that nearly swallowed the *Millennium Falcon* in *The Empire Strikes Back* was another hand puppet, equipped with an internal trigger that opened and closed the slug's sharp-toothed mouth, which Tippett operated from within a miniature asteroid set.



But the most memorable creatures in the *STAR WARS* universe are not the grunting monsters, but such fully realized characters as Yoda. It's a testament to the effects artists who created him that an approximately two-foot tall puppet could personify on screen the wry sagacity of a venerable Jedi Master.

As with all creatures, Yoda's look was developed in preliminary concept drawings and production paintings. Design-phase Yodas ranged from white-bearded Santa Claus-like figures and scaly-skinned imps to the final figure. And unlike stop-motion animation on miniature sets (such as the tauntauns or the Imperial walkers in *Empire's* Battle of Hoth sequence), the life-sized Yoda, built by Stuart Freeborn, had to be animated in interaction with actor Mark Hamill on a full-scale set of Yoda's home on the swamp world of Dagobah.

The Dagobah set, built on a sound stage at Elstree Studios outside London, was constructed on platforms raised more than three feet off the floor, which allowed Yoda puppeteer (and renowned Muppeteer) Frank Oz to be positioned underneath. From hidden openings, he manipulated the puppet, which was equipped with mechanisms that allowed Oz to create facial expressions ranging from pursed lips to a furrowed brow.

Another foam-latex creation convincingly brought to life was Jabba the Hutt, the villainous kingpin who enslaved Princess Leia in *Return of the Jedi*. Jabba also had to be provided with the coterie of strange, alien beings that populated his palace on Tatooine. In addition to creating Jabba and his sinister cohorts, ILM's creature shop assignment for *Jedi* included the making of such supporting alien characters as Admiral Ackbar and the Ewoks.

Jedi is considered the monster movie of the trilogy. Lucas had been pushing for bigger, bolder effects in each successive film (models alone increased from 50 in *STAR WARS* to 100 in *Empire* and to 150 in *Jedi*), and creatures were a special priority. He wanted to eclipse the impact of the alien rogues that crowded the smoky cantina in *STAR WARS*. Although that scene was one of the first film's most memorable, Lucas had been unhappy with the final result, feeling that some of the creatures lacked a truly unearthly quality.

Six months before the *Jedi* script was finalized, creature designer Phil Tippett and his team began their creature work. They looked for inspiration to the warm- and cold-blooded denizens of the animal kingdom, mixing and matching physical characteristics to produce the fantastic alien species Lucas desired.

Jedi's creature evolution progressed from drawings to the three-dimensional perspective of prototype models. The ILM crew personalized their creations by giving each a nickname, ranging from descriptive monikers such as Yak Face, for a creature with an ox-like snout, to in-joke references such as Klaatu, the character named after the alien emissary in the 1951 classic *The Day the Earth Stood Still*.

The bewildering number of strange creatures populating Jabba's palace and court required the creature shop's full bag of tricks, including life-sized costumes, full-head masks and rod pup-

**PHIL TIPPETT'S
STOP-MOTION
ANIMATION
TEAM HAD A
MONSTROUS
TIME FILMING
THE TWO-FOOT
TALL RANCOR
ROD PUPPET.
TO GIVE IT THE
PROPER SCALE,
IT HAD TO BE
SHOT AT 72
FRAMES PER
SECOND IN-
STEAD OF THE
STANDARD 24.**

pets. The role a particular creature had to play often dictated the effects approach. For example, the pig-ish Gamorrean guards were to be life-sized and seen full-frame, so they were created as full-body suits worn by actors with padding underneath; the misshapen Salacious Crumb, Jabba's cackling lackey, was a puppet.

The gigantic figure of Jabba himself was an animatronic effect built by Freeborn's team. The Hutt's grotesque look was inspired by Sydney Greenstreet's sinister character, Casper Gutman, in *The Maltese Falcon*, transmuted in the design and model phase from a bloated, multi-armed humanoid to a corpulent, slug-like being. Jabba



was not merely an effect, but an important character, requiring as many as 10 off-camera puppeteers to work the cables and other articulate functions that brought him to life (three animators had to fit inside the foam-latex form). Monitors positioned around Jabba allowed the puppet team to view the overall animation effect and coordinate their work.

Locked in a pit below Jabba's palace was the colossal, flesh-eating rancor monster. Lucas originally imagined creating the rancor as a man in a suit, in homage to the effect used by Japan's Toho Studios in *Godzilla*. As with the tauntaun, the man-in-a-suit approach didn't look realistic enough, so the rancor was instead produced as a two-foot-tall, foam rubber rod puppet, stop-motion animated in a miniature put set by Tippett and two puppeteers. However, in order to give the gigantic creature the appropriate weight and scale, the stop motion would be filmed at 72 frames a second instead of the standard 24 frames.

Jedi's righteous creatures included Admiral Ackbar, a Mon Calamari with a human form but a fish-like face. His presence resulted as much from serendipity as from effects creativity. During a visit to the creature shop, Lucas had plucked the fish-faced alien from among a horde of other beings crowding the *Jedi* creature bay. "George said,

"That's Admiral Ackbar," Tippett recalls. "George knighted him." The Ackbar effect included both a foam-latex hand puppet for close-up shots and a slip-on costume headgear (worn by actor Tim Rose).

The Ewoks, who helped turn the tide against the Empire in *Jedi*, were designed by concept artist Joe Johnston as feisty, furry little figures with puppy-dog faces. They were created as full-sized creature suits worn by actors. Some 70 individual costumes, with body casts of each actor, were used to make the personalized Ewok suits.

Bringing foam creatures to life can also require sound effects. For *Jedi*, sound designer Ben Burtt—who had to produce everything from space ship engine sounds to laser blasts and explosions—the greatest sound

effects challenge was producing various alien languages, from the Huttese spoken in Jabba's palace to the Ewok tongue, a chanting dialect Burtt describes as "a musical theme underlying their speech pattern."

The art of creature making, and effects in general, have changed mightily since the making of the *STAR WARS* trilogy. Creature effects have moved from the crafting and manipulation of physical materials to the comparative freedom of creating characters as three-dimensional computer graphics figures.

ILM itself has led the way, beginning with the creature-transformation, image-processing morphing scene in *Willow* (1988) and continuing with such computerized breakthroughs as the watery pseudopod in *The Abyss* (1989), the shape-changing cyborg T-1000 in *Terminator II* (1991) and culminating with the photorealistic dinosaurs in *Jurassic Park* (1993). The next phase for Lucas' effects house is digitally conjured "virtual characters," such as the cartoonish transformations of Stanley Ipkiss (played by Jim Carrey) in 1994's *The Mask*.

Many of Lucasfilm's foam-latex creature effects of old—the costumes for Chewbacca and the Ewoks, fearsome masks for Jabba's eerie entourage and the Yoda puppet—have been preserved through the years in the Lucasfilm Archives located at the Skywalker Ranch in northern California. They are not just iconic artifacts from a mythic movie series, but relics from the machine-age era of movie making, evidence of an art form left behind as filmmakers journey deeper into the digital realm. ☺

Mark Cotta Vaz is a senior writer for Cinefex in San Francisco. He also is the co-author of *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*, from Chronicle Books.



STRANGE TALES OF COLLECTING ALIENS

When it comes to movie merchandise, aliens and creatures are the biggest stars. None are more popular than the other-worldly characters from the STAR WARS trilogy

BY STEVE SANSWEET

When *E.T.: The ExtraTerrestrial* opened, audiences loved it, enough to push it past *STAR WARS* in the box-office dollar derby. And it was a wonderful film to see, once or twice. But staying power? Merchandise? No way!

Why? I'm sure there were many reasons, but one thing that makes the two movies so different—and that gives *STAR WARS* a sort of eternal life—is that George Lucas' saga is set in a futuristic past, a galaxy of the imagination where things seem just familiar enough, but aren't. *E.T.*, on the other hand, is rooted firmly in 1980s American suburbia. Therefore, while *E.T.* has one truly wonderful alien,



basically there's just one of him (and his briefly seen shipmates). In *STAR WARS*, there seem to be as many different alien races as planets that dot the galaxy.

That makes for a wonderful variety of *STAR WARS* toys and other products. Being different—even strange—is what sells in toyland. So it's no surprise that even though aliens, with some exceptions, don't dominate the trilogy, they make up a large percentage of the merchandise.

For example, the Kenner *STAR WARS* line was mostly pegged to action figures. By the time the line petered out in 1985, the 93 figures then offered included 34 aliens and 10 droids—or nearly half the line. There were more species represented in those three films than in the entire runs of *Twilight Zone* and *The Outer Limits* combined. And before *STAR WARS* graced the big screen, how many alien races were there on *Star Trek*? (You Trekkers don't have to answer that one; this isn't a pop quiz.)

As in the films, the use of the *STAR WARS* aliens in merchandise pretty much tracked whether they were the stars (Chewbacca, Yoda), supporting players (Ewoks, Gamorrean guards) or just extras (Ree-Yees, Yak Face and the rest) confined mainly to the ranks of the plastic action figures. At least one, Snaggletooth, suffered the indignity of being such a background character that the folks at Kenner initially got him wrong.

"For the aliens in the background, like those in the cantina scene in the first film, we picked those that would give us a real visual impact—just a very interesting-looking character," says Mark Boudreaux, Kenner's long-time *STAR WARS* toy designer, and currently director of product concepts and design.

When *STAR WARS* opened and became a red-hot phenomenon, Kenner worked overtime to get new products developed and out the door. Included in the second batch of figures—after the original 12—was Snaggletooth, a grinning biped who appeared briefly in the cantina. But based on partial photos and information, the first

version came in at the standard 3 3/4", was painted blue and had silver boots (current value loose, about \$75). By the time Lucasfilm's licensing department caught the error (ol' Snaggie was really a shorty with hairy paws for feet), Kenner had produced more than 50,000 of the taller version to be packaged with a



Sears exclusive
Cantina Ad-

venture set (current value, mint in box, around \$350) for the retailer's 1978 Christmas catalog. Kenner stopped production on the figure, made new molds with much shorter legs, painted the suit red and resumed production for the carded Snaggletooth (\$75 on a mint *STAR WARS* card).

That wasn't the first time an alien was altered. The first batch of Jawa action figures had vinyl capes (now \$400+ on a mint *SW* card; beware of numerous counterfeits). "The Jawa was only two inches tall, but it had to be sold at the same price as the three-and-three-quarter-inch figures," Boudreaux says. "The main reason that the Jawa went from a vinyl cape to a cloth cape (about \$75 on a *SW* card) was to add more value to the figure. We did the same thing later with the Ewoks. If a figure was on the

GALACTIC BAZAAR

short side, we would give value by adding either accessories or more elaborate costumes."

Despite their small size, the alien action figures are very well sculpted and clothed, making them hot collectibles today. Among my personal favorites are Yak Face (\$400+ on a Power of the Force coin card; okay, so I'm a sucker for rarity), Amanaman (\$125, POTF; for be-

AMONG THE 93
STAR WARS AC-
TION FIGURES
PRODUCED BY
KENNER WERE
TWO VERSIONS
OF THE ALIEN
SNAGGLETEOTH
(RIGHT). THE
TALLER ONE IS
LESS ACCURATE
BUT MORE
VALUABLE.



ing so big and totally bizarre), Hammerhead (\$95, *SW*; for being so, well, alien), Bib Fortuna (\$25, *ROTJ*; because that extra piece of winding head-tail is such a mind-blower), Barada (\$45, *POTF*; for looking like such a baaaad dude), and 4-LOM (\$50, *ESB*) and Zuckuss (\$60, *ESB*; because I've been a sucker for bug-eyed monsters since the first time I saw *Them* at a Saturday matinee).

Chewbacca, the fierce but lovable Wookiee, was the first alien toy produced in the *STAR WARS* line. The Chewie action figure was included with Luke, Leia and Artoo-Detoo in the mail-in offer that accompanied Kenner's early-bird certificate package for Christmas of 1977 (the mint early-bird package and the boxed plastic tray with the figures together go for \$400-\$750). That was followed by the 15" plastic Chewbacca "doll" (around \$135) and the plush or "stuffed" 20" Chewbacca (about \$45). A three-foot plush Chewbacca (\$500) made by Regal of Canada mainly as a store display, a Chewie hand puppet from Canada (\$200), a 48" Chewbacca bop bag (\$45) and a Chewbacca bandleer-strap action figure carrying case (\$25) highlight the big guy's toy appearances.

Chewbacca's face also was emblazoned on several dimensional mugs, including the California Originals tankard (\$95) that is one of George Lucas' favorite pieces of *STAR WARS* merchandise. Besides a mug, Sigma's line of *STAR WARS* porcelain includes a kneeling Chewie



bank

(\$55)

and book-

ends (\$125) with

Darth Vader on the other side. New items include a Chewie Bend-ems figure, Chewie featured in Galoob's *STAR WARS* Micro Machines play sets, a Kenner Action Master figurine, Suncoast Video's vinyl figure and Screamin's 18" vinyl model kit.

Everybody's other favorite alien, Yoda, also was a prominent star of the Sigma line. Besides featuring Yoda on a beautifully sculpted mug, Sigma offered the Jedi Master on salt and pepper shakers (rare, about \$200+ the pair), a nine-inch vase with a hollow tree trunk (\$55), a candlestick

(\$50), a covered box (\$45) and a tumbler or pencil cup (\$50). Besides the small Yoda action figure (\$45 on its first *Empire* card), Kenner made an 8 1/2" Yoda hand puppet that wasn't very flexible (\$35) and a Yoda "fortune teller," with a clear bottom and murky liquid through which you can barely read some sage advice ("Certain I cannot be") on a floating multi-sided piece of plastic (\$40). There was also a Yoda the Jedi Master board game (\$35).

By far the most exciting Yoda collectible is the new life-size, latex-and-foam sculpture from Illusive Originals (about \$400). Modeled from the original molds at the Lucasfilm Archives, the reproduction comes dressed in an aged cloth robe and clutching a wooden cane. It is the first in a new line based on aliens and creatures from the Archives.

Don Post, the Hollywood mask maker, has long had a very popular line of alien masks from the trilogy. They make great

Halloween costumes or can be put on display, decked out on polystyrene wig "head" stands. Post is re-releasing many of the original masks with slight modifications, which keeps the prices on them reasonable. The rarest of the masks is the snarling Chewbacca (about \$400), which both Post and Lucasfilm decided to replace, after 200-500 were produced, with a more benign-looking, closed-mouth Chewie (\$75). Other Post alien masks include Yoda (\$45), a Tusken Raider (\$75), Ugnaught (\$85), a Gamorrean guard (\$55), Klaatu (\$75), Weequay (\$100), Admiral Ackbar (\$55), Wicket the Ewok (\$45) and Nien Nunb (\$75).

Besides Chewbacca, Yoda and the small action figures, Kenner produced a number of other alien and creature toys. There was a 36" Jawa bop bag (\$55), an inflatable vinyl toy that springs back every time you knock it down. Kenner never made a large bantha, the Tusken Raiders' beast of burden, but it did produce a plastic dewback (\$65), the green lizard-like creature favored by stormtroopers on Tatooine. Other alien creatures include the wampa (\$65), the ice-cave creature that almost did Luke in on Hoth; and the solid or open-belly-rescue versions of the tauntaun (\$40), the beast Han Solo rode to rescue Luke until it froze to death.

From *Jedi* came the Jabba the Hutt play set featuring the ever-adorable Salacious Crumb (\$40). Jabba was also represented in a Play-Doh set (\$35), and his henchmen do battle with the Rebel Alliance in the Battle at Sarlacc's Pit three-dimensional board game (\$35).



**THE
SNARLING
CHEWBACCA
MASK FROM
DON POST WAS
DISCONTINUED
IN FAVOR OF
THE FRIENDLIER
VERSION.**



THE RAVENOUS RANCOR, IN PURSUIT OF LUKE, PICKS UP A PLUMP AND JUICY GAMORREAN ALONG THE WAY.

One of those henchmen, a Gamorrean, appears as a very rare collectible—so rare that originally I thought it existed only as a prototype. But even though Adam Joseph didn't distribute a dimensional "pig guard" bank in the U.S., they were sold in Australia and Canada (\$125+ in the box).

Sy Snootles and the Max Rebo Band (\$75) action figures came as a set in a box. Floppy-eared Max was playing his circular organ, luscious-lipped Sy had a microphone and Droopy McCool had a mike and a wind instrument.

Perhaps my favorite alien is Jabba's horrific rancor monster (\$55) that Luke destroys. Although only nine inches tall, it looks very much like the stop-motion animation puppet used in the making of *Jedi*. Its jaws open, and it has spring-loaded arms and movable legs.

And then there are the Ewoks: cute, furry, adorable and heroic to some, annoying and cloying to others. But the Ewok merchandising is a phenomenon unto itself, and we'll explore the entire story with a separate column in the future.

Many of the *STAR WARS* aliens, such as Yoda, the rancor and Salacious Crumb, are included in toy and collectibles lines just introduced at this year's Toy Fair and will be available by Christmas, if not

already. (See the news item in this issue's "Around the Galaxy" for more details.) They should all be featured in the upcoming revised edition of Tomart's *Price Guide to Worldwide Star Wars Collectibles*. ☐

Steve Sansweet is the author of *Star Wars: From Concept to Screen to Collectible*. He also co-authored the Tomart price guide.

**JABBA'S JIZZ-
WAILING BAND
(FROM LEFT):
MAX REBO,
SY SNOOTLES
AND DROOPY
MCCOOL**

NOTE: Prices given in this column are updated figures based on the Tomart guide. Neither Lucasfilm Ltd., *STAR WARS GALAXY MAGAZINE* nor Steve Sansweet make a market in such items and therefore cannot guarantee availability at the prices stated here.



Re: Oñ-liñē Aliēñ RāP

For our All-Aliens Issue, the staff of *STAR WARS GALAXY MAGAZINE* wanted to take *SWGM* a step beyond reporting on happenings in cyberspace and go interactive with our readers. So, on a bitterly cold Friday night last February, we hosted our first live on-line "chat" via America Online (AOL). Our topic—fans' favorite aliens from the *STAR WARS* galaxy—attracted more than 60 members of the **BY KEVIN FITZPATRICK** (k72ndSt@aol.com.) AOL *STAR WARS* Fan Club. It got a little zany at times, with 48 on-liners chatting simultaneously, but what we got in the end was an incredible, instantaneous collection of opinions and comments. It was like sitting around a huge round-table with a group of really intense, knowledgeable fans.

Some of the *SWGM* staffers in attendance were, by screen names: Kevin Fitzpatrick (k72ndSt), Editor Bob Woods (swgmtopps), Topps Director of Publishing Greg Goldstein (gregtcg) and new to the Net, Topps Publisher Ira Friedman (IG 53).

We threw out 30 questions about *STAR WARS* aliens, and another dozen related to the magazine itself. It was like an evening at the Mos Eisley cantina, with all sorts of characters milling about. By the end of the evening, most participants wanted another chat soon, so *SWGM* is planning one, which we'll announce on the Net. If you have any suggestions in the meantime, drop us an e-line at: swgmtopps@aol.com.

The following is just a small sample of all that we electronically chatted about for more than an hour. For space reasons, it had to be edited down.

See you on the Net.

K72NDST: In ANH, who was your favorite alien?

KERMITDFRO: Hammerhead. **DAYEV:** Greedo **UNCLEOWEN:** Hammerhead! **R5D4RED:** Momaw Nadon. **SEAFOOD99:** The Wolf Man. **OTTERPOPI:** I think Greedo takes the cake. **TAKE5:** Greedo. **NUKENWT:** Luke was my fave. **JURIJ:** Greedo. **LASERDJTOM:** Aren't they all aliens? **ERINEE:** Luke! **KARAME:** Han Solo. **SUEDEPPING:** Hammerhead. **SKYWALKERM:** Hammerhead. **DAGOBAB330:** Hammerhead. **ABOYSCOUT:** The band. **XIMDESPOT:** Devaronian. **LEIASKY:** Luke! **XWINGRED4:** The band. **LUKESKYWLK:** Greedo. **DSTARSINGR:** Han. **KERMITDFRO:** Definitely Hammerhead. **IAN350125:** The band! **BRENTLYNCH:** Garindan. **WHEELON:** Hammerhead. **SMITTY BF:** The alien that was white and furry and scratched his head after Greedo was shot. **PAUL H5218:** Greedo. **ROASTDOUG:** Hammerhead. **LASERDJTOM:** Chewie! **JINHO:** Chewbacca.

K72NDST: What was Greedo's appeal? **OTTERPOPI:** Greedo has a very interesting language, pleasant disposition. **PAULH5218:** He's real easy to kill!! **KERMITDFRO:** He looks like he's been around a while. **LEIASKY:** Just to look at how different he was and to

listen to the weird dialect and language. **KERMITDFRO:** He'd tell some interesting stories. **SEAFOOD99:** He seems to be interesting. **OTTERPOPI:** Anyone who says, "Ootah, gootah, Solo" can't be all bad.

K72NDST: What was the better alien gathering, the cantina or Jabba's palace? **[EDITOR'S NOTE: RATHER THAN LIST THE VOTES, SUFFICE TO SAY THAT THE CANTINA WON OUT BY A 2-TO-1 MARGIN.]**

K72NDST: Why did you enjoy the cantina scene more? **KARAME:** Better aliens. **UNCLEOWEN:** The classic! **JINHO:** Cantina had better music. **ROASTDOUG:** Cantina had way more style. **JURIJ:** More original. **TISHTASH:** Better editing. **SUEDEPPING:** Cantina was more original. **OTTERPOPI:** Jabba's palace looked like it had too much money spent on it. Overkill. **LUKESKYWLK:** It looked much more real. **PAULH5218:** Just seemed better. The aliens were overstocked in the palace. **SMITTYBF:** Cantina had more atmosphere, was new. **TISHTASH:** Cantina looked real. **SEAFOOD99:** It was the first panoramic view of an alien environment. **NUKENWT:** Luke had better hair in the cantina.

K72NDST: Both ANH and ROTJ had alien bands. Which one was your favorite? **KARAME:** Cantina. **JURIJ:** Jabba's Max Rebo Band.

LEIASKY: Max Rebo. **ABOYSCOUT:** Cantina. **OTTERPOP:** Jim Henson's influence on Jabba's palace hurt it. **SEAFOOD99:** Jabba's. **PAULH5218:** Tough one. **IAN350125:** Jabba's was cheesy. **KERMITDFRO:** Cantina. **BRENTLYNCH:** Max Rebo. **DSTARSINGR:** Cantina band. **GHISLAINE:** Cantina band! **LORD VA912:** Max Rebo. **XROGUE12:** Cantina was better. **PAULH5218:** Cantina. **DAGOBH330:** Cantina. **XIMDESPOT:** Close, but I'd rather have the cantina band at my party. **LUKESKYWLK:** Max Rebo. **DAYEV:** Cantina band is cooler... It wasn't a disco. **DAGOBH330:** Cantina band. **WHEELON:** Cantina. **SMITTYBF:** I liked the cantina band because it was more like something I'd really listen to. **ABOYSCOUT:** You can't get the cantina tune out of your head! **SKYWALKERM:** Cantina band. **IAN350125:** Cantina had the cool swing band... and Han Solo. **ROASTDOUG:** Cantina looked cooler, palace sounded better. **OTTERPOP:** The music track in the cantina was MUCH better. **ECHO SIX:** Salacious Crumb was awesome! **R5D4RED:** Sy Snootles is cool, so is Droopy McCool. **TISHTASH:** I always liked jazz to pop rock. **SUEDEPPING:** Cantina band. **SIERRA1028:** I loved Sy Snootles' song!

K72NDST: What was your first impression of Greedo? **LEIASKY:** Ugly alien! **PAUL H5218:** Weasel. **XIMDESPOT:** Rubber head. **BRENTLYNCH:** Funky hair, man. **JURIJ:** He was different, yet cool. **LUKESKYWLK:** Bizarre. **SEAFOOD99:** Loved the snout! **TAKE5:** Well, he's green. **ROASTDOUG:** Warm and fuzzy inside. **ERINEE:** He was greedy. **OTTERPOP:** Greedo, thumbs up! How can anyone dislike Greedo? He's so greedy! **SKYWALKERM:** Smug, weasely type. **SIERRA1028:** Greedo: Uh-oh., here comes trouble. **SUEDEPPING:** Cool dude. **IAN 350125:** Cool mouth! **ECHOSIX:** Greedo was cool, but not menacing enough. **VADER129:** Cool guy with a blaster. **LUKESKYWLK:** Fake. **ABOYSCOUT:** How did Greedo get his fingers in the blaster? **JINHO:** I loved the electronic slminess in his voice. **PAULH5218:** Blaster-happy twerp, to coin a phrase! **KERMITDFRO:** I liked him as much as Boba Fett, but his mask wasn't animated enough. **LEIASKY:** Like how the snout moved when he spoke. **SMITTY BF:** Greedo was great. I thought, "Uh-oh, a galactic strongman." **LASERDJTOM:** He reminds me of my cousin Bernie, the used car salesman. **DAYEV:** I admired him for his persistence. **IAN350125:** I never knew his name until I got the trading card. **WHEELON:** Over-confident. **TISHTASH:** Best things were the accent and the subtitles!



K72NDST: What was your first impression of Chewbacca? **KARAME:** Hairy. **LORDVA912:** Walking carpet. **XIMDESPOT:** Way cool. **LUKESKYWLK:** Adorable. **XROGUE12:** Cool, but don't mess with him. **NUKENEWT:** Tall. **ERINEE:** Hairy. **DSTARSINGR:** I LOVED Chewie from the first time I saw him! **VADER129:** Big furball. **LEIASKY:** He was a big cuddly dog! **ROASTDOUG:** Bigfoot alive. **XWINGRED4:** Way cool!! **PAULH5218:** Chewie? Impressive! **BRENTLYNCH:** Bad mutha! **DARKSIDER:** Awesome! **TAKE5:** Pretty blue eyes. **SEAFOOD99:** Chewie was great. **LEIASKY:** I love him! **SKYWALKERM:** Big hairball with eyes and teeth. **ABOYSCOUT:** Well done, looked real! **KYLEVEERS:** Chewie is cool! **JINHO:** He needs a medal you know... **SIERRA1028:** Chewie: Giant teddy bear with teeth.

K72NDST: What do you think of the Jawas? **IAN350125:** Threepio said they stink! **LORDVA912:** With flies floating around them, they must never wash! **SKYWALKERM:** Wonder what's under the hood. **VADER129:** Jawas are cool. **PAULH5218:** They are described as foul-smelling in the book. **XIMDESPOT:** They're scroungers, they always smell bad. **LUKESKYWLK:** They stink of sweat and maggots. **OTTERPOP:** And why do their eyes glow? Any ideas? **DSTARSINGR:** Threepio said the Jawas stink, and, he has olfactory circuits. **ECHOSIX:** They are in the desert all day. What would you expect? Roses? **IAN350125:** They are really robots. **LEIASKY:** They're cute! I'd like to have one for a pet!

K72NDST: Which is meaner, a wampa or a rancor? **KARAME:** Wampa. **XIMDESPOT:** Rancor. **DSTARSINGR:** Rancor! **DARKSIDER:** Rancor. **LORD VA912:** Rancor. **GHISLAINE:** Rancor. **PAUL H5218:** Rancor. **DAYEV:** Rancor. **SUEDEPPING:** Wampa. **LEIASKY:** Rancor! **LASERDJTOM:** Rancor. **KYLEVEERS:** Rancor by far! **DAGOBH330:** Rancor. **SMITTYBF:** Rancor. **TSPANGLERD:** Rancor. **VADER129:** Wampa. **WHEELON:** Rancor. **TAKE5:** Rancor; wampas are cute. **XROGUE12:** Rancor. **ECHOSIX:** Wampa was lame. It would have been cooler with the scene that was cut out. **IMPERIAL12:** Rancor (duh). **SEAFOOD99:** Wampa. **ROASTDOUG:** Wampa; rancor was tortured. **SKYWALKERM:** Rancor. **KERMITDFRO:** Rancor, although I liked the idea of the rancor being peaceful. **STUDEBAKE:** Rancor. **LEIASKY:** Wampas would be cute and cuddly without the teeth and claws! **STARSINGR:** But that's because Rancors are smarter than wampas. **SWGMTOPPS:** Rancor. **IAN350125:** My money is with the rancor in the street fight. **XWINGRED4:** Rancor. **ERINEE:** Nobody cried when the wampa died. **SIERRA1028:** The rancor was only a baby and misunderstood! The wampa!

K72NDST: Why did the wampa string up Luke in ESB? **DARKSIDER:** Dinner. **KERMITDFRO:** To eat him. **GHISLAINE:** To eat. **DAGOBH330:** To eat him. **LEIASKY:** To save him for later. **SUEDEPPING:** Dinner later. **KYLEVEERS:** To eat him later! **LUKESKYWLK:** Supper. **TAKE5:** Cold storage. **SKYWALKERM:** To save him for later. **IAN350125:** Frozen food. **XIMDESPOT:** Food, man. **LORDVA912:** Cold storage of the meat. **DSTARSINGR:** It didn't know what to do with him. **ROASTDOUG:** To cure the meat. **LASERDJTOM:** He was out of Glad Bags? **XIMDESPOT:** TV dinner? **ECHOSIX:** After-dinner snack? Why didn't it take the tauntaun? **SMITTYBF:** Drain all the blood into his head so that he'd be warmer to eat. **ROASTDOUG:** Just thaw and serve.

K72NDST: Any fans of the tauntauns? **DAGOBH330:** They stink worse on the inside. **LORDVA912:** Smelled bad, inside and out. **PAULH5218:** Tauntauns are good as sleeping bags. **KARAME:** Tauntaun have gas. **DSTARSINGR:** Tauntauns are a lot like semi wild horses, training-wise. **GHISLAINE:** I liked the tauntauns. **DAYEV:** They smell even

worse on the inside. **SUEDEPPING:** Tauntauns are cool. **SMITTYBF:** Tauntauns are good, loyal, smelly creatures. **XWINGRED4:** Tauntauns, smelly but cool! **LEIASKY:** Tauntauns smell too much. **ECHOSIX:** I liked the tauntauns... but why didn't they use something more advanced? **LASERDJTOM:** Snowspeeders were faster, and they don't stink. **IG 53:** I'm enjoying my tauntaun teapot by Sigma.

K72NDST: *How big do you think the space slug was?* **IAN350125:** Bigger than a Star Destroyer. **DARKSIDER:** 900m. **JURIJ:** As big as our moon. **UNCLEOWEN:** Well, one of its teeth dwarfed the *Falcon*. **KERMITDFRO:** 500 yards. **IMPERIAL12:** Real big. He lives in a giant meteor. **ECHOSIX:** About a 20-story building... with a skylight. **OTTERPOPI:** How does that space slug eat? Just sit and wait for starships to park in it? **JURIJ:** More like as big as New York. **ROASTDOUG:** About the size of a Star Destroyer.

K72NDST: *Ugnaughts—good or bad?* **R5D4RED:** Bad. **YAVINIV:** Bad. **KARAME:** Bad. **DAYEV:** Bad. **DARKSIDER:** Bad. **TAKE5:** Bad. **DAGOBH330:** Bad. **XIMDESPOT:** Just ugly. **XROGUE12:** Good. **LUKESKYWLK:** Servants. **ROASTDOUG:** Bad. **KERMITDFRO:** Bad. **SMITTYBF:** Bad. **JURIJ:** Bad. **LEIASKY:** Naw, they look like pigs. **IMPERIAL12:** Ugly. **ECHOSIX:** Lame little geeks! **KARAME:** Slaves. **GHISLAINE:** Good. **R5D4RED:** Smelly. **XWINGRED4:** Not good. **SMITTYBF:** Short, ugly and not as much charm as a Jawa. **OTTERPOPI:** Ugnaughts: the larval form of Gamorreans. **VADER129:** Misunderstood. **IAN350125:** Ugnaughts are neutral. Like Jawas, they don't know and don't care about the war.



K72NDST: *Weequay: ugly and misunderstood, or a cool dude?* **DARKSIDER:** Cool. **PAULH5218:** Cool dude. **LORDVA912:** I have one of those hiding in my car. **TAKE5:** A wuss! **XWINGRED4:** Cool! **YAVINIV:** Cool dude. **ROASTDOUG:** Cool dude. **SUEDEPPING:** Cool. **DAGOBH330:** Cool. **KERMITDFRO:** Cool. **IAN350125:** Cannon fodder. **VADER129:** Cool Dude **UNCLEOWEN:** Nice skull. **ECHOSIX:** Cool dude... totally. **JURIJ:** Cool dude. He's too original to be a wuss. **SKYWALKERM:** Cool. **PAULH5218:** Kind of a maverick. **KARAME:** Bantha fodder. **SMITTYBF:** Weequay came from a dysfunctional syndicate. **WHEELON:** Cool. **IAN350125:** Nice braid. **KYLEVEERS:** Cool, dumb stooge.

K72NDST: *How about the Sarlacc from ROTJ?* **JURIJ:** Too many teeth. **PAULH5218:** Big and smelly. **YAVINIV:** Sarlacc is cool. **XWINGRED4:** Sarlacc is cool! **IAN350125:** Sarlacc is lame as it gets (except Ewoks). **JURIJ:** I like a quick death. **DSTARSINGR:** Very smelly! **SMITTYBF:** Sarlacc would be hard to floss. **DARKSIDER:** Fetid. **TAKE5:** Gross tentacles.

K72NDST: *Was Admiral Ackbar a good leader?* **TISHTASH:** Yes. Great leader. **KERMITDFRO:** Great! **DSTARSINGR:** Yes. I like Ackbar. **XWINGRED4:** Yes. **NUKENWT:** Fish guy!! **SKYWALKERM:** Great leader. **UNCLEOWEN:** Even when his fingers wiggle. **LORDVA912:** For a fish... **KARAME:** No. **LUKESKYWLK:** Brief leader. **JURIJ:** Yes. Good leader. **PAULH5218:** Yes. **ROASTDOUG:** Great leader. **XIMDESPOT:** Yes. **IMPERIAL12:** Calamarians. This IS a joke. **SMITTYBF:** Ackbar probably had fish breath, but he was a great leader. **LEIASKY:** His tactics were a little fishy, though! **TAKE5:** Great with pasta. **GHISLAINE:** Ackbar is the best leader. **SUEDEPPING:** Great leader. **IAN350125:** He just sat back and let the humans do the dirty work! **OTTERPOPI:** Ackbar: sort of a fishy Winston Churchill. **TISHTASH:** He took command for the halibut. **KERMITDFRO:** He should have been introduced earlier in the trilogy. **VADER129:** Got his own action figures; says it all.

K72NDST: *Who was the most interesting alien in Jabba's palace?* **KERMITDFRO:** Salacious. **DAYEV:** Boba. **R5D4RED:** Sy. **IAN350125:** Amanaman! **SMITTYBF:** The BIG dancer. **KERMITDFRO:** Fett. **TAKE5:** Well, Leia. **ROASTDOUG:** Bib Fortuna. **GHISLAINE:** Salacious Crumb. **XROGUE12:** Salacious. **LASERDJTOM:** Dancin' babe, not the moose. **OTTERPOPI:** Bib Fortuna. Those headtails are TOO much! **LEIASKY:** Salacious Crumb. **R5D4RED:** Sy. **KERMITDFRO:** Crumb. **SUEDEPPING:** Leia, too. **IMPERIAL12:** Boba Fett is always the king! **PAULH5218:** Gargan! **JULIANM229:** Boba Fett's way cool. **SKYWALKERM:** Gamorrean guards. **SMITTYBF:** Bib. **JURIJ:** Bib Fortuna stood out the best with those tentacles. **WHEELON:** Oola. **DAYEV:** Han on the wall. **TISHTASH:** I think the star alien was the keeper of the rancor.

K72NDST: *Who was the scariest alien in the trilogy, and why?* **DSTARSINGR:** The [dianoga] in the trash masher was the scariest because you couldn't see it. **JURIJ:** Rancor. Probably because I was very young when I saw it. **OTTERPOPI:** Ewoks! They still scare me, every time I see them! **IMPERIAL12:** Walrus Man. **ROASTDOUG:** Rancor gave me nightmares. **LEIASKY:** I saw ROTJ when I was nine, and the rancor scared the heck out of me! **SMITTYBF:** I have to agree with the trash masher monster. You didn't even know what it was. **ERINEE:** The dianoga... now that was a major piece of special effects. **TISHTASH:** The guy who confronts Luke at the bar was the scariest. **DACOATES:** I was scared by the Ewoks. **IAN350125:** The dianoga. It could come up your drain any minute! **SUEDEPPING:** Didn't know when the dianoga would surface or pull you under. **SEAFOOD99:** Rancor was scary because you were trapped in a room with him.

K72NDST: *Do you consider Boba Fett an alien?* **KARAME:** He's no alien. **LEIASKY:** Yes, he is not human. **XIMDESPOT:** No. **DACOATES:** No way! He's a human. **SKYWALK989:** No. **IAN350125:** No. He's human. **UNCLEOWEN:** Yet to be revealed. **DAGOBH330:** No. **GHISLAINE:** No. **KERMITDFRO:** He would be even cooler if he was. **SEAFOOD 99:** No. He appears to be human in armor. **JURIJ:** Who knows? He seems too humanoid. **LORDVA912:** Yes. Don't know what's under the armor. **DAGOBH330:** He was a stormtrooper. **SKYWALKERM:** No, man in suit of armor. **YAVINIV:** Yes, it is not known what he is. **SMITTYBF:** No one knows who Boba is. I think he's human or cloned. **DACOATES:** Read *Star Wars Dark Empire II #2*. **IMPERIAL12:** No, he is obviously human.

K72NDST: *Why do you think Boba Fett is possibly human?* **IMPERIAL12:** He has a five-fingered hand, and obviously works on sight. **YAVINIV:** He isn't. **LEIASKY:** He's not! **GREGTCG:** Is Boba Fett possibly a woman? **WHEELON:** How do you know Boba is a man? **SKYWALK989:** No

one knows where he's from, so he can't for sure be an alien to any planet. **YAVINIV**: I think so. **DACOATES**: Possibly. **XIMDESPOT**: Humanoid shape, speaks. **DSTARSINGR**: If Boba wasn't human, no need to hide in that much armor. **KARAME**: He better not be. **CHISLAINE**: No way he's a woman. **SEAFOOD99**: It is possible; stranger things have happened. **UNCLEOWEN**: Not many ladies in the Imperial forces. **DAYEV**: Doubt it, he doesn't sound like a woman. **PAULH5218**: Boba is the most impressive-looking character and, unfortunately, we will never have info on him.

K72NDST: *What about Ree-Yees, cool or not?* **PAULH5218**: Dork. **NUKEWET**: Are you zany to the max? **DAGOBH330**: Dork. **ROASTDOUG**: Cool. **DSTARSINGR**: Dork. **ECHOSIX**: Total dork! **KYLEVEERS**: Cool. **LUKESKYWLK**: Cool. **JURIJ**: Dork. **LEIASKY**: Dork. **WHEELON**: Dork. **UNCLEOWEN**: Who knows? I'd like to see one with glasses. **IAN350125**: Dork, dork, dork! **XIMDESPOT**: Optometrist's nightmare. **SKYWALKERJ**: Dork. **IG 53**: He's so goofy, he's cute! **KARAME**: He's in Dark Forces, though. **SUEDEPPING**: Dork.

K72NDST: *Who is the hands-down coolest alien in the trilogy? What makes him so cool?* **LUKESKYWLK**: Yoda is the essence of *STAR WARS*. **IAN350125**: Chewie is cool because he is smart and tough and has bare feet. **WHEELON**: The way Yoda talks. **DSTARSINGR**: Yoda's cool because he speaks English... and knows cool stuff. **JURIJ**: Jabba, because he was so original. Even though he looked bad, he still was cool. **PAULH5218**: Chewbacca, because it seems as though Lucas took the most time in developing him. **SEAFOOD99**: Yoda is an excellent teacher. I live by his teachings of patience and so forth. **SMITTYBF**: Greedo was there for just a minute, motivated by greed, cocky and ultimately stupid. Cool! **DAGOBH330**: Yoda's cool because he's a Jedi, and the way he talks. **SUEDEPPING**: Yoda just is the embodiment of the Force.

GREGTCG: *Why aren't there more female aliens?* **IMPERIAL12**: Evolution. **LEIASKY**: Thank you, Greg! **LEITAORRIN**: Why aren't there more women, period? **PAULH5218**: Who says there weren't any? **OTTERPOP**: The answer is: How do we know they're NOT women? **KARAME**: Because they wouldn't be taken seriously. **LEIA38D**: Yes, where are the GOOD women aliens? **LEIASKY**: Maybe we can't tell if they are women. **KER-**

MITDFRO: Greedo was a woman. **NUKEWET**: Because guys wrote it. **LORD VA912**: Somebody forget to include them? **XIMDESPOT**: How do you know which are men? **SMITTYBF**: Good question. Why weren't there more female alien Rebel pilots, either? **ERINEE**: How can you tell? **LASERDJTOM**: If women were allowed to fly X-wings, they would all be wrecked! **PAULH5218**: True, I would like to see a female pilot. **BRENTLYNCH**: Women pilots are in the LucasArts game Rebel Assault.

K72NDST: *Which aliens do you want to see more of in the future?* **KARAME**: Boba Fett. **XIMDESPOT**: IG-88. **NUKEWET**: Fett. **DDAY67115**: Yoda. **JULIANM229**: Wookiees, more Wookiees. **XIMDESPOT**: Chewbacca. **OTTERPOP**: Greedo! **BRENTLYNCH**: Boba, Yoda, Bossk. **IAN350125**: Chewie, Yoda, Greedo, Walrus Man and the cantina band! **ROASTDOUG**: Greedo, Yoda. **KERMITDFRO**: Chewie, rancor, Salacious, Bib Fortuna, Yoda. **LEIASKY**: Yoda, Max Rebo, Sy Snootles, Noghrri, Chewie. **SMITTYBF**: Noghrri, Barabel, Rodian, Wookiee, Calamari. **SEAFOOD99**: Yoda, Chewie, Wolf Man, Fett and Ewoks. **YAVINIV**: Boba, Wicket, IG-88, Yoda, Chewie. **JURIJ**: Greedo, Hutts, Jawas, Twi'leks and Sand People. **DAGOBH330**: Yoda, Wookiees, Hutts, Jawas, Rodians. **LORD VA912**: Noghrri. **DACOATES**: Walrus Man, Zuckuss, Bossk, Droopy McCool.

IG 53: *Thanks for all your interest in what we're doing. Your comments are always welcomed.* **K72NDST**: *We will do another chat soon, so send us your ideas to swgmtopps@aol.com! Thanks to the AOL STAR WARS Fan Club for the support!* **IMPERIAL12**: Thank you, *STAR WARS GALAXY MAGAZINE*. **PAULH5218**: MTFBW... everyone!! **ARWENR**: Thanks guys!! **OTTERPOP**: G'night, Topps folks! Thanks for coming around! **JURIJ**: Thank you! **XIMDESPOT**: Thanks for listening, Topps!



Ré: Chât Châtter

If you'd like to correspond electronically with anyone who participated in this chat, from AOL or another system on the Net, it's easy. Just add the suffix "@aol.com" after their screen name. If you want to connect with other fans from outside the Net and AOL, send e-mail to skipshay@aol.com, who manages a separate system for *STAR WARS* fans.

If you want to organize a chat, you need just one other person besides yourself. You'll have to prearrange for all your cyberchatters to "visit" the same bulletin board (bbs) at the same time of day or night (nocturnal chats are most popular). The America Online *STAR WARS* Fan Club has three scheduled weekly chats. Other networks (Prodigy, CompuServe, etc.) have *STAR WARS* groups as well; check with their system operators (syop) for more details.

On the Usenet, it is more difficult, because everyone there is on different systems. But other, smaller bbs have access for chats. If you are on an education site (edu), check with your school syop about connecting to others on that system. — K.F.



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Luke, Leia and Han are wonderfully human characters, but the fantastic aliens and creatures give *STAR WARS* its otherworldly quality and make the trilogy a science-fiction classic. How well do you know your Ewoks from your Jawas? Answer these alien-ated questions correctly and unscramble the circled letters (hint: they spell out the name of a dreaded, strong-jawed flying creature on Tatooine). Mail us the correct answers, and we'll enter you in our random drawing.

USE THE FORCE

- 1) This huge biped, a member of Jabba the Hutt's palace coterie, wore a tattered robe.
- 2) One of Jabba's Nikto skiff pilots, he was killed during Luke's rescue of Leia and Han.
- 3) Large herbivorous reptile used as a beast of burden by moisture farmers on Tatooine.
- 4) Informal name given to the bipedal species with a whiskered, broad-snouted face.
- 5) Rodian whose relative was gunned down by Han Solo.
- 6) Now deceased, she was a dancer in Jabba's court.
- 7) Canyon and mesa region on Tatooine where Sand People live.
- 8) This one-time *Millennium Falcon* copilot calls Sullust home.
- 9) Large carnivorous reptiles that live in Tatooine's mountains.
- 10) Species of large, fur-covered anthropoids native to Kashyyyk.

1) _____
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____

B O N U S A N S W E R

ANSWERS TO "Calling All Trivia Fans" in Issue #1: 1) X-wing starfighter; 2) Artoo-Detoo; 3) Rogue Leader; 4) Alderaan; 5) Wedge Antilles; 6) Sarlacc; 7) Sy Snootles; 8) Lobot; 9) yuzzum; 10) tauntaun; 11) rancor; 12) Anoat; 13) Greedo; 14) AT-AT. Bonus Answer: *STAR WARS Galaxy*

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It seems that every bully needs a toady, and Salacious Crumb was the ideal one to Jabba the thug. A rare monkey-lizard from the planet Kowak, his species is renowned as silly and stupid (calling someone a Kowakian monkey-lizard is a surefire insult!). Throw in Salacious' knack for being annoying and disgusting—he incessantly cackled and mimicked anything said around him—and it's easy to see why the depraved Jabba allowed Crumb his favored status. Alas, few tears were shed when the jabbering little pest was killed along with his contemptuous lord and master.

was a Jewish-born beauty hunter.
He was a master of Russia, a planet where
they traditionally teach their young to hunt
like, where more, Russian men little about
their personal virtues any less. Russian also
typically fly for such jobs, possessing sophisticated
pencil-like noses, long, flexible fingers with sharp
tips and rough, green skin. Gremlin, while in
employ of Jakob the Hunt, brought out for the
first time he conceived the highly sought-after
in jobs at the coastline at New Elgin Mountain.
Unfortunately, that was Gremlin's last hunt as
MAN BEING SECOND ON

the curtain at Tootsie's. Mr. Flippy Spaceman—a shyly stout in many ways—often food, drink and entertainment to many travelers. When Clark Spigowen mentioned inside the dim, smoky club with his hands, seeking to hire a space-club to take them to the Alderman system, the joint was jumpy with the sounds of a hand compander of 10th class, led by Poppy d'Am, bailing from Clark and Mr. de. He played crumpets, which are highly evolved humans with relaxed centers. They are further distinguished by large black eyes, gay noses and floppy noses. Apparently they love music and used to the carina's intense pompoms. Poppy and his fellow 10th nose slipped a heart disease later's brief, though violent pas-

[illegible]

On the way, back off the heels of the Millennium Falcon, the rebels destroyed the planet. Count Dooku with the assistance of his captain, then a blue woman from Gallactica, a planet governed by the New Republic before switching to support the Alliance following the Battle of Geonosis. Gallactica are a feared, non-aligned species who live in Geonosis' underground cities beneath the mineral surface of their volcanic world. The planet served as a meeting place and launch base for the Battle of Endor and as a result on the unhelpful of Star Line, a crashed Rebel was lowered to assist Luke Skywalker in his mission.

WHERE DOES JARIN FIND ALL THOSE OUTLANDISH ALIENS—ONE MORE UNUSUAL THAN THE NEXT—THAT DOMINATE HIS PALACE'S EMPLOYEES AND GUEST LIST? LITTLE IS KNOWN ABOUT MANY OF THEM—BEYOND THEIR HABITS, THAT IS. TAKE THE WICKIAP, FOR INSTANCE. IT'S UNDERSTAND WHERE THE TWO WID SIENE AS SKIFF GARDIOS FOR INDIA CALL HOME. BUT WITH THEIR LEATHERY SKIN AND BALD HEADS, NOONES EVEN MORE REMARKABLE FOR THE TRADITIONAL HOTTED BRAID ATOP THEM, AND THEIR OVERALL CRAZY CUT EXTERIOR, IT'S PROBABLY A PLACE MORE TO BE FRIENDLY, FOR WHAT IT'S WORTH. THOUGH, WICKIAP APPARENTLY IS A NICKNAME FOR THEIR JOURNAL MONITOR.

OUTRAGED.

Also known as Sand People, members of this alien species are more appropriately called Tusken Raiders, due to their reputation for attacking moisture farmers' settlements on Tatooine. No-mads with a history of violence, Tusken Raiders survive the desert heat and brutal rays of the sun by outfitting themselves in heavy robes, with cloth strips covering their heads and feet.

longed, but Yoda, a Jedi Master, is legendary throughout the galaxy. For most of his 920 years, he served as mentor and teacher to generations of Jedi Knights, showing them the ways and powers of the Force. It was late in life when Yoda, living in seclusion on the swamp planet Dagobah, encountered Luke Skywalker. Like his father, Anakin Skywalker, Luke sought to become a Jedi. By then the elfin Yoda was stopped and had to use a walking stick, yet he still possessed the extreme wisdom and strength of the Force—that which had enabled him to survive the devastating Clone Wars years earlier, along with only Obi-Wan Kenobi and Darth Vader. Warily, Yoda trained Luke, though his lessons were cut short. Before young Skywalker could fulfill his destiny—to overthrow the Empire—Yoda died.

WHEN IMPERIAL OFFICIALS WORSE THE SEEMINGLY INSIGNIFICANT INDOCHINESE SYSTEM AS A BASIS FOR THE SOCIETY CONSTRUCTION OF ITS SECOND DEATH TRAIL, THEY COMEY UNDERSTANDING THE HUMAN, A TRULY SPECIAL TRAIL IMMEDIATELY THE FIRST INDOCHINESE. WICKET, AN ECHO, SEEMINGLY POUND PRINCIPLES LATE AFTER HER SPEECH. SHE CHAINED HERSELF TO THE TRUTH OF THE WORLD DURING A STRUGGLE WITH A STORMTROOPER PATROL. THIS WOMAN A BEAUTIFUL FRIENDSHIP BETWEEN WOMEN AND MEN. THROUGH THE STORY, HARRY WOMEN LIVE A RELATIVELY PRIMITIVE LIFE. THEY ARE OLIVER AND BOLD WARRIORS. WICKET CARRIED HER YOUTH TO HELP LATE A NOVEL STORY THAT TAKES OVER THE IMPERIAL INSTALLATION IN THE GREAT PORTS THAT INDUSTRY THE INDOCHINESE GENERATION PROTECTING THE DEATH TRAIL. THE BATTLE STATION'S ULTIMATE DEMISE WAS POWERFUL IN THE HANDS OF THE IMPERIAL.

Jabba and the Empire were made for each other, Jabba's villainess perfectly fitting with the evil policies of the Emperor. As one of the most ignoble crime bosses in the galaxy, Jabba had his chubby hands in any dark deed, from spice dealing to murder. He operated his illegal activities from a den of intergalactic iniquity on Tatooine, to which every bad element imaginable—bounty hunters, smugglers, pirates—was drawn. Everything about Jabba epitomized badness. All Hutts, indigenous to Varl, are slovenly, immoral megalomaniacs, and Jabba was exemplary of that ignoble species. With a legless, slug-like body, nearly 13 feet long, fendish eyes and long, lip-less mouth on his huge, bulbous head, Jabba was the ultimate Hutt. Yet even he was no match for Luke and Princess Leia, who together destroyed the sail barge and Jabba during Han Solo's rescue and escape.

the depravity that engulfed Jabba the Hutt's palace on Tatooine was the contemporary music of Max Rebo and his jizz-wailing band. Apparently there purely for entertainment—nothing untoward—Max and his fellow musicians prefer a fast-paced, upbeat style. Max, a blue, floppy-eared Ortolan plays a round organ; chubby Droopy McCool, a Klonak, walls on a variety of wind instruments; the lead singer, Sy Snootles, with long legs, arms and proboscis, is of an unknown alien species.

Commoners, native to the plains, are known as "Doot-Mee" warriors all over them. The hairy, green-skinned people is known to be extremely strong and violent. Gamarons have pig-like snouts, slabs like ears and tails and can grow to nearly six feet tall. Their muscular build and aggressive nature make them ideal hunters and warriors. War in fact was nearly an occupation of life before the planet was discovered by traders, who were amazed and astonished at the natives. Some of the Gamarons, though, were able to escape to other worlds, where they sold their services as guards, mercenaries and bounty hunters. On Talleon, a number of Gamarons were employed as British guards to Josiah the Hunt.

A notorious crime boss with close connections to the criminal underworld in Earth.

[illegible]

have picked a more faithful, valued companion and running mate than Chewie, as the eight-foot Wookiee is affectionately known. More than 200 years old and strong even for a Wookiee, Chewie not only copilots the Millennium Falcon but also helps keep her in tip-top shape. He knows a thing or two about keeping droids together, too (just ask See-Threeptoi!). Chewie left his homeworld of Kashyyyk in search of adventure when he was young, well before Imperial invaders enslaved the planet. His giant, hair-covered body made him easy to spot, though, and Chewie had been captured and forced into heavy labor for the Empire before being liberated by a rebellious Imperial officer—Han Solo. Instinctively ferocious, intelligent, loyal and resourceful, Chewie proved to be a genuine friend and protector of both Han and the Rebel Alliance.

When Fortune, a Twi'lek, left his dark, primitive homelands of Nylath to seek opportunities, he probably never imagined ending up in the employ of Jabba the Hutt on Tatooine. Yet with his deer paws, accented by his species' two serpentine head tails, Nib fit right in with Jabba's alien sideshow. To his credit, at least, Fortune did rise to become Jabba's chief lieutenant and majordomo, charged with seeing that all the corrupt dealings at the palace went smoothly.

LARBA THE HUTI KEEPS SOME PRETTY GOOD COMPANY AT HIS PALACE ON TADJONNE. AMONG THE UNSAVORY ENTourage OF ROYALTY HUNTERS, MISCeLIANEOUS AND ALLEGEDLY THINGS IS A RESARBE-LOOKING ALIEN KNOWN AS A SQUID HEAD. IT'S NOT CLEAR HE HANDLES WITH LARBA—DOES HE WORK FOR THE BLOODHUNT BUNT IN SOME DAILY CAPACITY?—BUT THE SQUID HEAD CLEARLY IS PECULIAR. MEMBERS OF THE SPECIES ARE COVERED WITH LEATHERY SKIN AND HAVE FOUR TENDACLES CHANGING FROM THEIR JAWs. THE ENDS OF THEIR FINGERS ARE SUCTION-CAPPED AND THEIR EYES ARE TURBODRUG. SQUID HEADS RAIL FROM THE PLANET NINE CALAMAR, WHERE THEY TALK THEMSELVES ORATION.

WILD BIRDS are omnivorous and independent human throughout the galaxy. Large, four-legged hawkscoons, bright yellow in color, can fly at night and can reach a height of 100 ft. Most birds are omnivorous, but some, like the sparrow, are strictly vegetarians. Some birds, like the crow, can survive for weeks with no food or water. They have been domesticated on some planets, such as Tarsnoos, where the Native Sand People (Tusken Raiders) and numerous farmers depend on them. Wild birds of Tarsnoos have been on some planets. Because they're found so far and wide, no one is quite sure where the species originated—which explains why so many planets claim bananas indigenous to their world. While beasts of burden on Tarsnoos, elsewhere bananas are a major source of food and clothing—and have even inspired a religion.

[illegible]

THE ESSENTIAL GUIDE TO **STAR WARS** ALIENS

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